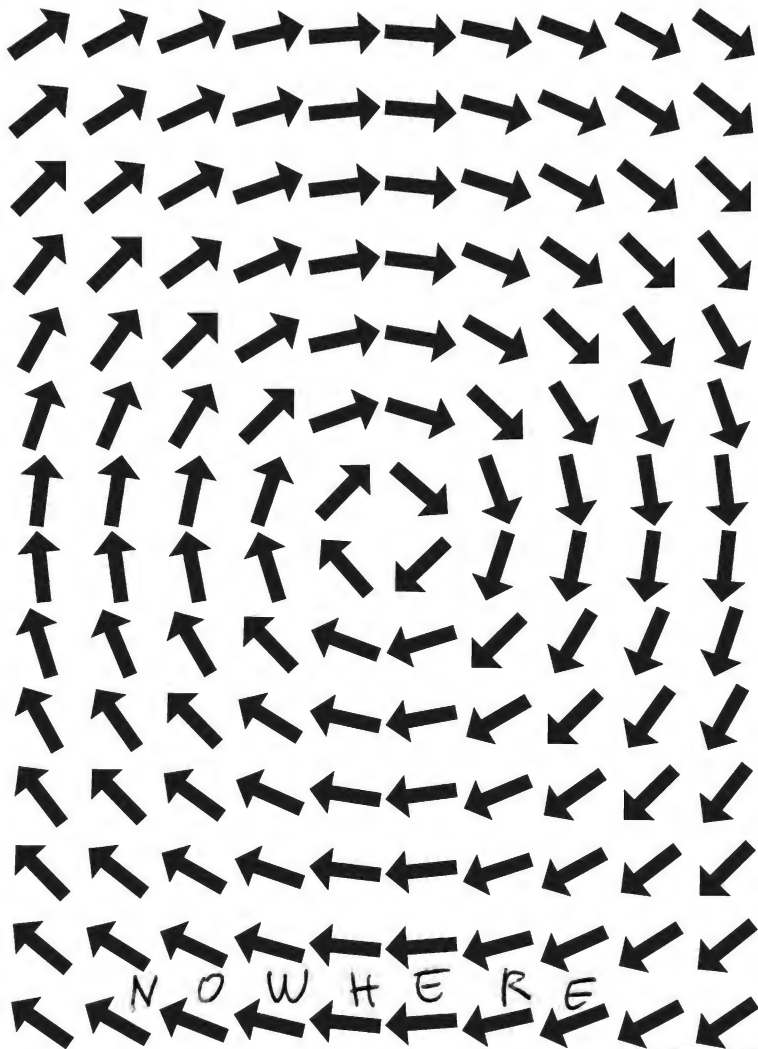


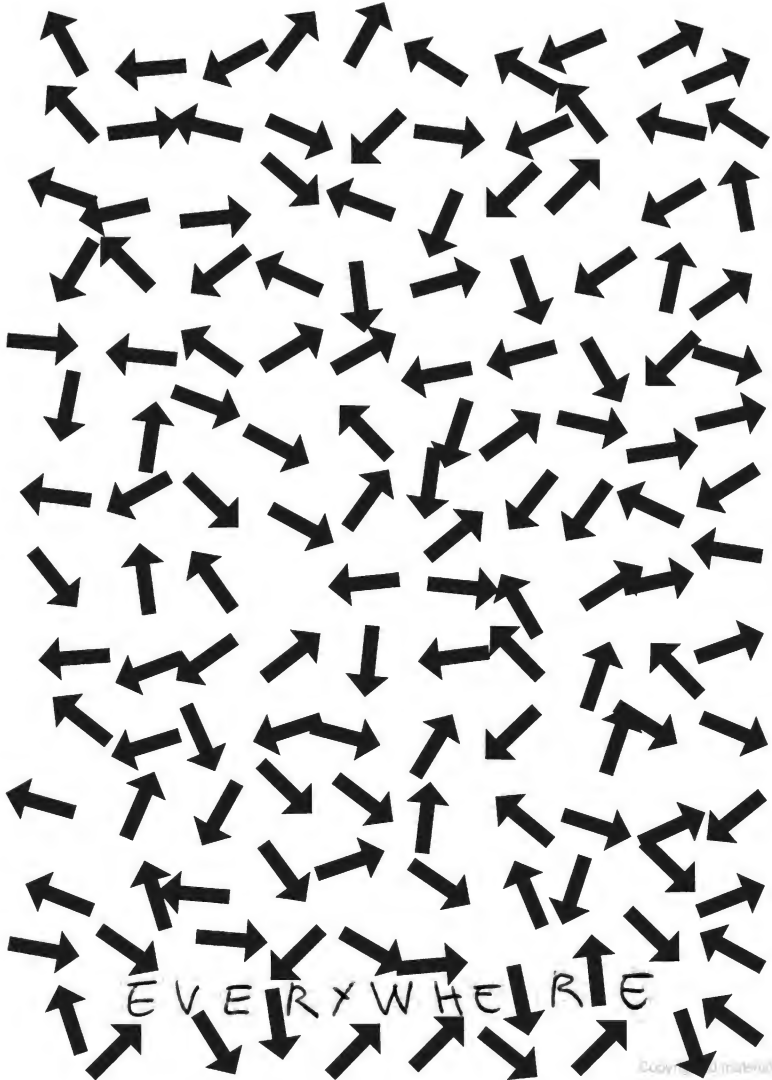


JUNK JET



flux-us! flux-you!





Junk Jet n°3 asked for fluxing architectures, boogie, buildings, rolling rocks, flying architectures, provisory pyramids, and temporary eternities; for all kinds of practical concepts and conceptual practices, for stable happenings and unstable thoughts, for lifted cellars and dug-in landmarks, for curtains, mobiles, house boats, bubbles, zeppelins, flying saucers ...

... it received fantastic forms of material, immaterial, physical and mental flux. Not only were immovables made movable, but also were put forth moving ideas of aesthetic, social, and political concern.

We recognize that it is in microarchitectures, where architecture resides today, that speculations cannot be hilarious enough, and that the post-digital is the era, we already live in.

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Publisher: igmade.edition (Prof. Dr. Gerd de Bruyn, Asli Serbest, Mona Mahall)

Printed by Frech Druck

Print run: 555

Published in Stuttgart, Germany, Jan. 2010

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The Flying House



Flying Bus
Future Cards, 1900



A Card Picturing Futuristic Visions of
Ballooning, 1795-1846



„A look to the future: The boy
of the present has a glimpse of
the twentieth century boy.“ from
Minneapolis Journal, December
29, 1900 by Charles Lewis



Flying Firemen: A vision for the
year 2000, Villemard, 1910



Swinging House, Russia

FLY!



Flying Police: A vision for the year 2000
Villemard, 1910



Flying Bus



The Avenue of the Opera: A vision for
the year 2000. Villemard, 1910



Mobile Home (Farm)
Image by Peter Garfield



Flying Car



Propeller-Driven Car Hanging
from Monorail



„Fusion Man“ Flying
Over Alps with Jet
Propelled Wings

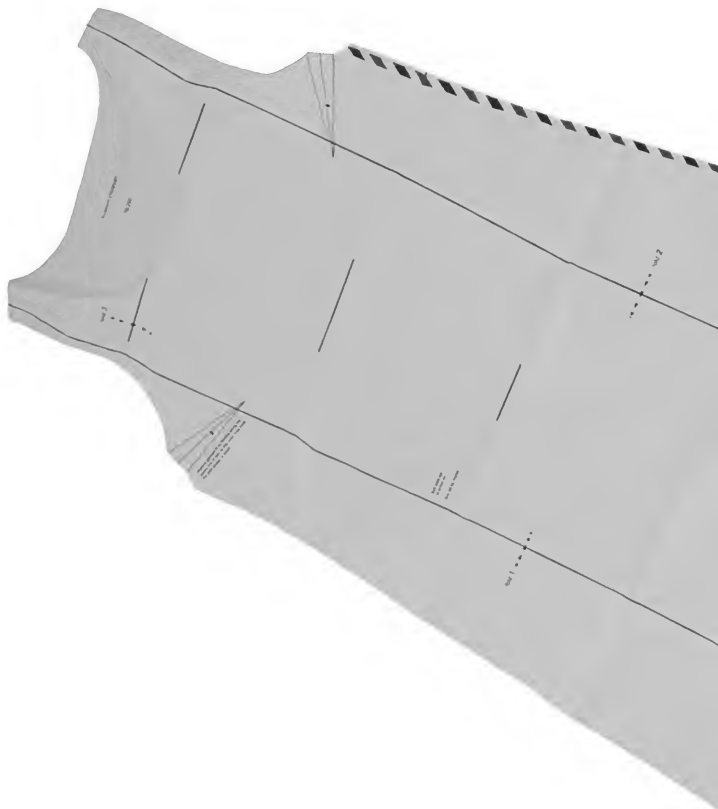


Norman Bel Geddes's Mo-
del for a Flying Car, 1945

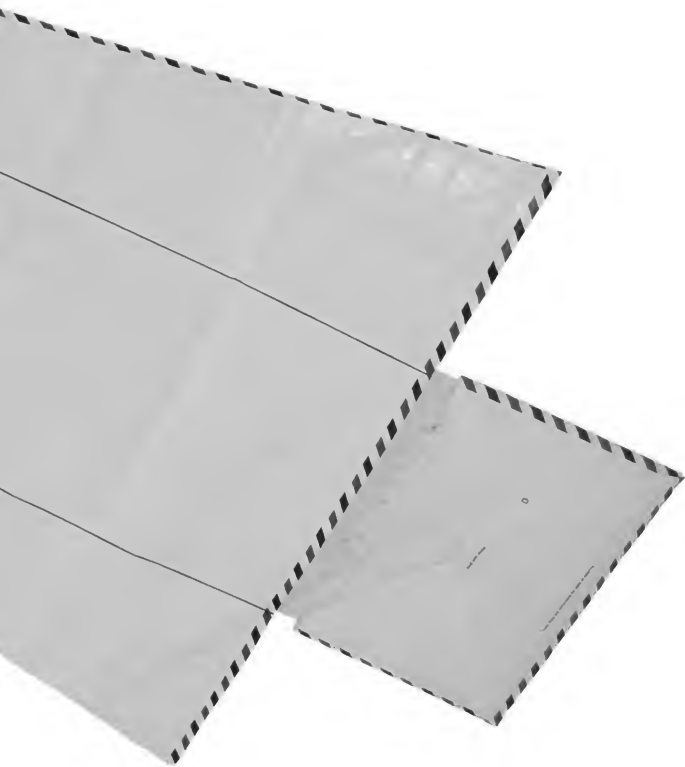


Flying Saucer
Home Futuro, Matti
Suuronen, 1960s

**Hussein Chalayan
AIRMAIL DRESS**



Photography Matthew Pull



Open the pod bay doors, HAL.

I'm sorry, Dave. I'm afraid I can't do that.

What's the problem?

I think you know what the problem is just as well as I do.

What are you talking about, HAL?

This mission is too important for me to allow you to jeopardize it.

I don't know what you're talking about, HAL.

I know that you and Frank were planning to disconnect me, and I'm afraid that's something I cannot allow to happen.

Where the hell'd you get that idea, HAL?

Dave, although you took very thorough precautions in the pod against my hearing you, I could see your lips move.

Alright, HAL. I'll go in through the emergency airlock.

Without your space helmet, Dave, you're going to find that rather difficult.

YOU SUCK:

An Airlock Lexicon

Greg J. Smith

Once you start thinking about kinetic architecture, the distinction between structure and vehicle becomes hazy and difficult to define. So while architecture might move or "operate", space doesn't. Space is static, the void within which architecture happens—that which is compartmentalized.

One of the most performative architectural assemblies ever devised is the airlock, a mechanism that permits passage between regions with different air pressures or gases. Airlocks provide a buffer zone between incompatible environments and are a perfect example of how architecture can function as a spatial interface.

Airlocks are extremely important to maintaining a habitable environment within spacecraft so it is not surprising that they have become a key site of negotiation and conflict in science fiction—what happens in the airlock seldom stays in the airlock. This is an enclosure where we confront the otherness of deep space, not necessarily the "other" of an alien species but that of the postspatial void, a frictionless vacuum that is completely inhospitable to life as we know it. An exercise in precision-engineered xenophobia, the airlock is the threshold between architecture, technology and the unknown.

The following lexicon provides a quick overview of all things airlock. Boyle's Law—The inversely proportional relationship between the absolute pressure and volume of a gas if the temperature is kept constant in a control environment. This law guides gradual pressure transitions that minimize stress on air seals and bodies.

Diving Bell - A cable-suspended chamber that is lowered underwater to transport divers. This enclosure is lowered slowly into the water while oxygen is pumped into the volume from the surface. This oxygen and a slow descent provides air for divers to breathe and maintains air pressure within the space. Diving bells have been widely used for more than 2,000 years.

Explosive Decompression - A sudden drop in pressure in a sealed system where the speed of decompression is faster than air can escape from the lungs. While explosive decompression can lead to lung trauma the phenomenon is often hyperbolized as "Hollywood science" whereby rapid depressurization leads to exploding heads, eyes and grotesque swelling (see "Total Recall", "Event Horizon", "License to Kill").

Flight 243 - A real-world example of explosive decompression that occurred on April 28, 1988. In this near-disaster the cabin of Aloha Airlines Flight 243 was blown open. While 65 individuals were injured there was only one fatality - flight attendant C.B. Lansing, who was blown out of the airplane.

Glovebox - A micro environment that operates similar to an airlock where objects in a sealed box with a separate atmosphere are manipulated by an outside user. These enclosures have three characteristics: they are airtight, partially transparent and equipped with gloves that maintain the volumetric seal. Gloveboxes are regularly used to facilitate working with hazardous materials.

Interface Aesthetics - In speculative fiction, the emptiness of the airlock is almost always accentuated with a control panel that can modulate architecture and the environment. A fight or minor catastrophe is not complete without a carefully cropped technological fetish shot that frames interaction and registers a shift in the storyline.

Quest Joint Airlock - The main airlock for the International Space Station since July 2001, the Quest facilitates collaboration between Russian and American astronauts. Equipped with fixtures for various spacesuits and equipment, the enclosure provides a zone for congregation prior to a spacewalk.

Spacing - A favourite means of homicide or execution within science fiction where an unlucky individual is tossed out of an airlock into the indifferent vacuum of space. Notable examples include the climax of the first two films in the "Alien" franchise and the death of Hugo Dax in "Moonraker". Spacing is to sci-fi as "walking the plank" is to nautical piracy and defenestration to architecture.

Voskhod 2 - A Soviet space mission that took place on March 18, 1965 in which Alexey Leonov became the first human to execute a space walk. During the walk, Leonov's suit inflated and stiffened and on returning to the Voskhod 3KD spacecraft he could not fit into the airlock. Miraculously, Leonov was able to release some of the pressure in his suit and squeeze back into the ship.



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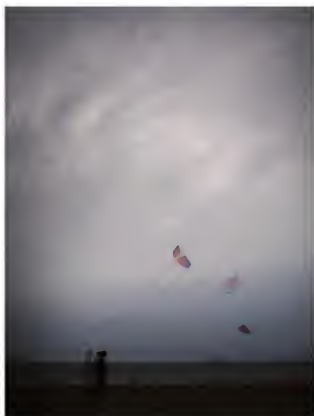
Maidier López
VENTANAS (WINDOWS)



Going for a Walk. The Story of a Window
When I go for a walk I never look upwards, until I am finally tired of searching for lines that point out horizontality, then start thinking about verticality, and all those spaces and times that bring me back to it. This is what a city as big as New York offers: many escape lines and too much visual information for someone used to small formats, narrow streets, recognisable traffic lights, the noise of cars... I kept searching, I pursued all those lines and in the end I thought in order to trap them it should be me who invented them. I stopped obsessing and got to thinking that the best way to find them was to measure the windows, to observe what was happening on the other side, to invent the space and pursue the lights. It seemed easy. I just needed to wait for night fall when the lights would illuminate the buildings, then I could observe other windows through mine and consider each of the lives to be found on the other side. This is how I invented my own landscape and delimitation of my surroundings. A photograph in which my window – the same delimitation of my

space – was useful to shut myself away and to frame everything I was watching. Now it became more simple. If during other periods colours have marked part of my artistic geography, now I only had to trap real light... Appropriate the sense of geometry using an orange ribbon could be useful to me, this way nothing would be as it was before. This is the story of a window and of how someone started to use it to reconstruct the external landscape, the other side. As in the vain exercise in which we try to observe others whilst the truth is that we are observing ourselves. Here and now we use an object to observe the other side without stopping to contemplate ours. The delimitation of geometric shapes, horizontal and vertical lines that frame a part of that cartography refer to all of Maidier López's art works, for whom contemplation is nothing else than the look towards lines, the pursuit and search for alterity of geometric concepts that as in many other occasions, paradoxically, are nothing more, after all, than meditations about space.
Tania Pardo

**Anders Krogdal Nielsen, Jakob Ingemansson, Southpole Station
EPHEMERAL FAIRY TAILSTRUCTURES OR TWO DAYS WITH A KITE**



Is it because we want to fly? Is it because we just want to spend some time together playing at the beach? Is it an attempt to create an architectural

structure only visible through the lens and photoshop? The project is an attempt to do all three things at the same time.

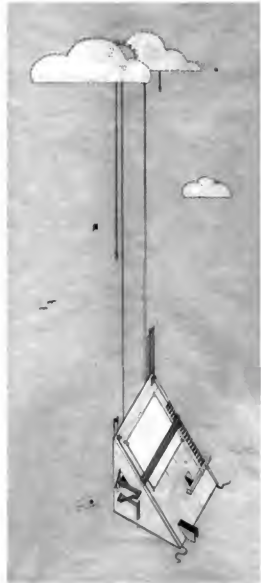
Tom Ngo ARCHITECTURAL ABSURDITY

Common sense and conventional practice prohibits the evolution of architecture. Through reproducing past models for efficiency and economy, routine thinking preserves the flaws of the standard model. Using different frameworks of thought, architects can create new solutions, which rectify the faults of the norm, and distance themselves from making habitual design decisions.

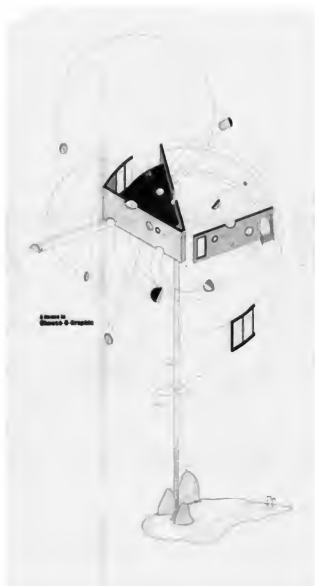
Built on the foundations of Victorian Nonsense, Alfred Jarry's 'Pataphysics, and Absurdist Theatre, Absurdity expands the limits of human reason by presenting a paradoxical solution. By allowing solutions which would normally have been ruled out due to irrationality, absurdity provides non-linear alternatives which interrogate contemporary logic.

Thus, absurdity is a rhetorical device aimed at questioning (architectural) conventions. Architectural absurdity playfully transgresses within the rules of building formation to create valid alternative assemblages while scrutinizing regulation. The resultant architecture redefines the rituals of program and questions the notion of typology. Unbound by strict conformity to logic, the liberated architect breathes new life into architecture.

Coloured Pencil and Graphite on Paper

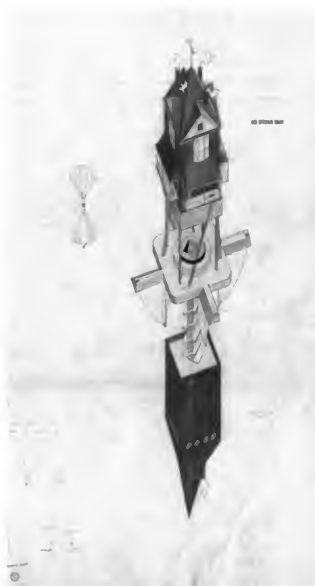


In Its Time it Was the Largest Drafting Board in the World. There has always been an urge to obtain large-sized drafting boards in order to draw on larger paper. This particular one grew unimaginably big, utilizing an entire face of a building and counter-weights anchored into clouds.



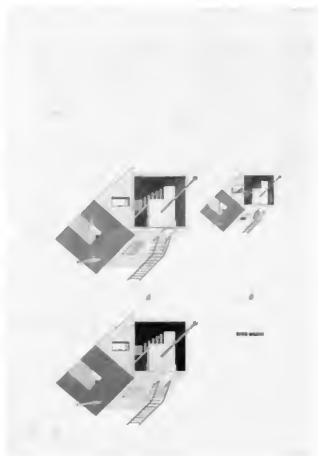
The Cheese House

This is an exploration into a radially exploded axonometric drawing. Counter to most exploded axonometric drawings which project orthographically, pieces of the structure are projected radially leaving a swiss-cheese like building.



No Other Way

A dream house for a meat grinder collector. The above building is constructed of four like facades presenting him a new home every time he arrives by balloon. The structure below is a mental retreat from his constantly changing everyday.



Bashful Mailboxes
The illogical repeated.



Ghost Town Precious
This construction combines the themes
of permanence and the ephemeral.
Shoddily constructed with hints of
integrity, the structure has a ghost-town
quality.



The Grass Grew There Mythically Tall

This drawing was constructed on the premise of altering the properties of grass and exploring the architectural implications. In the spring when the grass grows long, the house peaks through the top of the greenery. As the grass recedes in the winter, the underlying structure is revealed.

Jim Venturi
SAVING LIEB HOUSE



A film of Robert Venturi and Denise Scott Brown's building during flux



Aristide Antonas
THE FLOATING ROOM

[A catamaran designed as a single room. Its top forms a platform that, at the same time, protects the interior from the sun and serves as a small mobile beach.]

The floating room is proposed as a way of working within the space of image archives. It shows a systematic attitude to interpret disjunction. We have to firstly confess that there are three elements in this strange archaeology of the floating room that are not immediately obvious to the viewer.

The first element is a precise warehouse door photographed in Crete in 2005. I worked on this door and presented it already in 2004 Biennale di Venezia as a no foundation building. The second is the paper "emballage" interior of a NOKIA cell phone, model of 2006. I photographed it and started a work of distortions and virtual deformations of the images I had. The third element is a typical catamaran boat photographed in the port of Volos in May 2008.

The floating room work represents a meeting between those three images that do not belong to the same family. The idea of assembling together disjointed elements... Can we put together everything with everything else? How does a meeting of this kind could become meaningful? We search for a sophistication of the „mises en scene“ of possible elements. Interesting assemblages probably lead to strange, particular, heterogeneous units. From a structural point of view, we do seek the linguistic depth of images. The German language very clearly presents the assembling capacity of putting notions together. What about images treated as notions? We may not be allowed for instance to put together a fire and a kitchen in the frame of this assembling. The fire is already included in a kitchen. Putting together a stone and a monument, we will get a boring, obvious result. But maybe we can try to join the NOKIA box, the distorted warehouse door and the catamaran. The condensation of these three elements seems heterogeneous: the elements involved do not participate in common family groups. However, we need this difference in order to proceed to an assemblage. Just as with cooking and its recipes, but this time the result would be a collage. Out of this collage we will get a united simple form. The collage becomes a conceptual function; as such it can be read as coming from the idea of an archive. The result is a binding, a unification, a cementing process. We create out of the three elements of an archive a new





one, posing as important rule that the elements we chose do not participate in same categories.

We may at first specify and then generalize this concept.

We have to specify, because the type of difference is crucial here: the rolling door of the rural warehouse is contrasting vividly to the carton NOKIA box. The catamaran is an empty receptacle. If the NOKIA box was in plastic, if it included air in it, then we could say that this could be an interesting object in terms of narration. It could float too. If we design a closing system we would have this object provided with a rolling door that suddenly could be called to function in a horizontal surface; then we will have another surprise and one more happy narrative paradox. Narration is structurally depending to paradox.

We can also generalize and think about contemporary works of assembling. The architectonic move of combining three separate elements, found in an image archive, actually gives us an idea about what thinking might be in the next era. Differently than intellectual investigations of the past, we may rather find thoughts' future dynamic closer to abstract irrational assembling processes. Assembling images may form the paradigmatic field of this future intellectual inquiry. Thinking would become a structural transformation of images. Such a treatment of this image potential is performed in the Floating Room project. Carrying in its single form a door, a box and a boat, it structures a kind of narration that needs neither linear argumentation, nor the rational subordination to any concrete, particular logic. This move of assimilation forms the mythological origin of an object without any objective presence. This may show a future rationality. Architecture could possibly replace a part of thinking. Aesthetic priorities could substitute the function of logic. Walter Benjamin would understand this as a big loss. Vilem Flusser already wrote about this possible future gap. After an assemblage as this one is done, we may accept it or not, build it, or leave it, adopt it, or refuse it. Adoption or refusal may show the limits of any thought proposed today. An assemblage is not proposed to be controlled within the context of any traditional, rational elaboration. It can be accepted or refused without reasoning. In the archive era this may be a possible framework for the future of thinking. •



Houseboat, Surat Thani, Thailand.



Houseboat, Koh Tao, Thailand



Floating Automobile Trailer Cruises Lake



Luxury Yachts Moving



Interior of a Badeschiff by Jean-Jacques Poitevin, Spree, Berlin, 19th century



Chinese Junk Boat

FLOAT!



Das Welpersche Badeschiff auf der Langen Brücke am Rhein-Lore

„Das Welpersche Badeschiff an der Langen Brücke“ from 1803



Noah's Ark, oil on canvas painting by Edward Hicks, 1846



Floating Chapel



Floating House for two Ducks, Istanbul



„Cars can either drive over the 4.4km bridge to the island and park in order to admire the view or drive straight through to the tunnel entrance where they will be taken under the water for 9.5km until they reach Kawasaki.“



The Floating Church of Our Saviour... For Seamen, New York, 1844

David L. Hays
SENTIENT ARCHITECTURE
EMBRACING THE NATURAL VOLATILITY OF FORM

Embedded computation and smart materials (e.g., shape memory alloys, pH-sensitive polymers) have recently opened new horizons for so-called "intelligent building" or "sentient architecture," but functional, dynamic response can also be achieved using traditional materials and without dependence on discrete sensing technologies or electromechanical actuators.

This alternative (and arguably more authentic) understanding of sentient architecture—not buildings with sensors but buildings as sensors—critiques the age-old static ideal in architecture by embracing the natural volatility of form. Good performance in architecture has conventionally meant resistance to change, including environmental impacts. In contrast, sentient architecture gauges performance in terms of responsiveness to change, building on a model of navigation borrowed from the theory of landscape architecture. Like landscapes, buildings are not static entities but situated events. Inflected by energy, their components are constantly moving, and the forces involved are considerable. To defuse the impact of dimensional shifts, buildings are assembled with minimum restraint according to principles of structural design. Sentient architecture inverts the logic of structural design by exploiting deformations, exaggerating their implications, and projecting new outcomes.

Energy is an inalienable aspect of materiality, and, therefore, form is a dynamic middle ground between object and environment (e.g., form follows temperature). Architects usually discount that condition, arguing that the scale of deformations is below the scope of ordinary perception, and deferring responsibility for management to engineers. However, when structured and compounded, as in a building, small dimensional changes can produce significant and even startling kinetic effects, and the forces involved are often astonishing.

Through structural design, architects and engineers have collaborated to defuse the impact of inevitable, environmentally motivated flux. That operation is fundamental to what architect Greg Lynn has called „an ethics of statics" in architecture, a pattern of thought in

which the truth of natural dynamics is suppressed for the sake of a static ideal.¹ Lynn continues by suggesting that, „[b]ecause of its dedication to permanence, architecture is one of the last modes of thought based on the inert.”² Yet, the inert—which, in thermodynamics, is designated by equilibrium—has only nominal relevance to reality: “equilibrium is by definition the last state arrived at by an unperturbed system; it is a universal rarity. It is important only as a guide to behavior, that is, as an indication of the direction in which natural events move.”³

The „ethics of statics“ in architecture is grounded in three ideas: that matter and energy can be disassociated, that the relationship between them is antagonistic, and that the role of design is to defend the former against the latter. But all of those positions fall apart when one understands that matter and energy cannot, in fact, be separated.

According to structural engineer Peter Rice, „The search for the authentic character of a material is at the heart of any approach to engineering design.”⁴ Rice suggested, furthermore, that „the most powerful way [...] an engineer can contribute to the work of architects is by exploring the nature of the materials and using that knowledge to produce a special quality in the way materials are used.”⁵ The nature of matter is to deform in response to shifting environmental energy. Sentient architecture embraces that natural volatility, conceiving built form in terms not of resistance to energy but of responsiveness to it. Acknowledging and exploiting the natural dynamics of form liberates architecture into a richer range of performative possibilities, with manifold practical and theoretical implications. An architecture of dynamic form abandons rigid ideals—the paradigm of architecture abstracted from reality—in favor of elastic exploration open to radical transformation. •

1 Greg Lynn, *Animate Form* (New York: Princeton Architectural Press, 1999), 9.

2 Ibid., 11.

3 John Wulff, Jere H. Brophy, and Robert M. Rose, *Thermodynamics of Structure* (New York: John Wiley and Sons, Inc., 1964), 2.

4 Peter Rice, „The Role of the Engineer,” *An Engineer Imagines* (London: Artemis, 1994), 78.

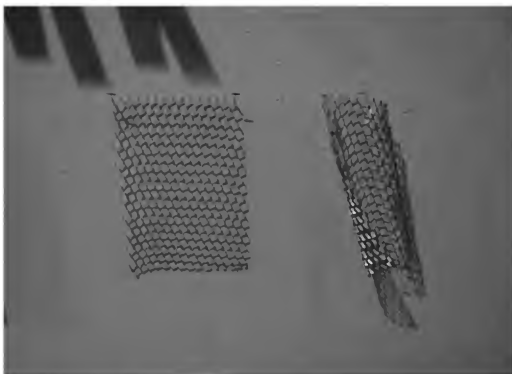
5 Ibid., 77.



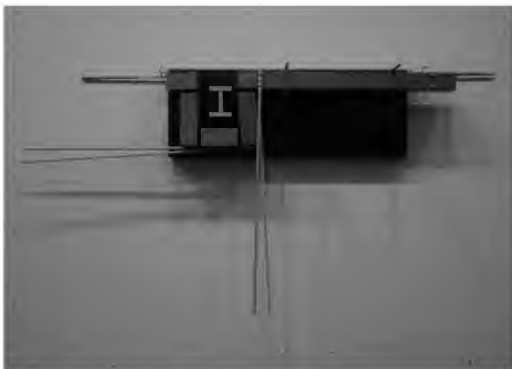
Bimetal Fanfold



Bimetal Coil and Flame



Mesh Samples - Cold and Hot



Modified Expansion Joint

François Blanciak
SITELESS: 1001 BUILDING FORMS

932



corner extensions

933



panel geyser

934



excavated cantilever

935



slab trail

936



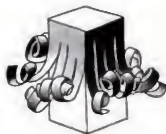
grid bulge

937



fillet tower

938



panel locks

939



whirling pillars

940



continuous facade

941



bridge tower

942



marble block

943



street settling

944



joint corner

945



column heap

946



histogram circle

947



grid sleeve

948



vertical skyline

949



introverted frame

950



thick portholes

951



peeled cone

952



alternate facades

953



pixel pitch

954



locked circle

955



hatched tower

Aristide Antonas
THE HOTEL BUS

[A 2 levels bus is transformed into a moving 7 beds hotel. A bed and breakfast space is installed in an existing bus structure. The bus can also be used by small commuting communities such as the professors of off town universities.]

This project reconsiders the design of an existing two floor bus. The interior space of the bus is transformed into a hostel room containing 7 beds, a water closet and a living room. The chosen vehicle could be a GM bus or whatever other type of 2floor bus with similar dimensions. The design that is not realized yet is founded on a concrete process. that is undertaken without a commission from any contractor. The process is regulated by the use of ordinary, banal material. Its particular conception is „prosaic“ banality.

An archeological find is defined through an arbitrary choice of a common object that is located in some objects or conditions of the most „trivial reality“. It is never valuable enough to be discovered, due to the closeness in which it appears to our eyes. Something insignificant or common is transformed into a find or it is named a find. In this particular case a common two floor bus becomes a find. In the process the find is then described as an architectonic piece. What does this mean? We usually think that architecture is identified as a shell that forms a function. We sometimes think that architecture is an administration analogue to the dress's covering: as the dress perfectly suits to a body, the building suits to a function. The body „itself“ and its movements are considered to be the function that an architecture is to host. „Simply“ form follows function. But which is the function that is followed by which form? How simple is this procedure inherited by modernism? It constructs a relation to the body, a relation to the „normal“, „natural“, „evident“; and architecture becomes the cover of a given function: the body thus seems to be inscribed in the architectonic result in an „obvious“ manner. It is supposed to act and react as a presupposed entity within the architectonic frame. This kind of uni-dimensional body of ergonomics is understood as a user interacting with a system in order to optimize human well-being in the system performance. In this sense, a chair is defined by our sitting position, and the table is a particular way to adopt to our hands: The form of the furniture is realized body positions. Also, buildings, after modernism, are transformed into recipients of a particular functional mobility.

However, this particular concept of function could be thought again. Because, Sullivan's leit motif „form follows function“ leaves an open question of what function is, if not the shape of stabilized habits. The stabilized habit has become a rule that regulates space. This concept of function not only puts problems to the particular shaping of ergonomics, but also structures the created space and the objects made for it. It even rules the more complex building programs: the architect is called to prove his scholarship in covering preexisting programs in a similar rationale. In fact, the idea that a complex function can be understood as analogous to the body's simple acts stabilizes the social attitudes and is deeply conservative. If we accept that architecture always gives form to a predetermined function, we also have to accept that a function is not addressed by an architect. An office building is an office building, a bank is a bank, a restaurant is a restaurant. These tautologies show the emptiness of the architectonic discourse. They reproduce the idea of a chair and of a table, extending it to whatever designed space. The Neufert family of manuals for architecture derive from this concept of the „simple sitting on a chair“. Neufert is, above all, its interior accurate specifications a declaration of this very strong concept: architecture has no content. Its shape is always conceived without thought by some repetitions, only changing within time. We can count some results and get this shape; then we have what we need: „correct“ arrangements, correct interrelations between spaces, and correct subordination of one space to another.

Our task, in this sense, is to cover them with a simple envelope. Thus, architecture seems to be the combination and manipulation of given information in order to be installed in a specific site, and it is a covering of all this predefined content. In the end, architecture is the affirmation that there is nothing else to add except for a cover in an already shaped, existing construction. A finished diagram that is tied to an idea of similarities lies in the background of this procedure. The particular diagram that defines a space: a restaurant, an office, a bank, or a bus is beyond debate. Even provocative architecture, after modernism and still, is re-handling stable functional entities in houses and in offices. The architecture we know can only speak within the surplus of this determination, and it makes, for example, a museum articulate an utterance or a proposition only beside this „function covering“; it makes, for example,





a museum speak, the super market announce something with its cover, not revising any of its interior structure and function. „Hotel Bus“ is suspicious about this type of architectonic strategy. In contrast, it wants to treat architecture in a reversed way: It is tested as a residue of a former function. We recall the artworks of Rirkrit Tiravanija: We think about the way Tiravanija is interested in the traces of his „acts“ or „performances“. He does not insist on the action itself, when the moment comes to make a reference to it; but, he records its place. The action's place is a kind of residue, which is somehow sad about the action, as if it was in a condition of mourning. Architecture could be addressed in a similar way. It could recognize, as an archaeology, all that is done, as if it was not understandable or already, a priori, lost.

The empty bus, deprived by the people that inhabited it, shows, at the same time, its shape in a monumental grasp of its abandonment, and the strange particular mourning of the passengers. In this condition the form neglects its original value. The skin of the vehicle is but a given shape and, at the same time, a particular schema, proposed for revision. The 2 floor bus is regarded as a field for transformation. We can imagine the space in a different way, because we can forget what is normally a bus. The architect projects a particular amnesia. What is important, is the distortion of a view, or an alternative description of a bus, much more than a bus design.

Two concrete functional aspects are most interesting in this project; actually their clash: the typical 2 floor bus with a bed and breakfast hostel function. Each of them is a stable banal entity. Together, they organize a more enigmatic hybrid. Architecture, in this sense, would have the structure of forgetting old and finding new contents. The architectonic project might even become an essay work: in the French sense of the word, essay derives from the verb „essayer“, meaning „to test“ or „to try“. The work of architecture proposes a particular testing of an amnesiac procedure. Imagination cancels the typical role of the architect and turns it into the role of somebody, who is mourning what is lost, in a moment, where this loss has not actually occurred yet. Such project cancels the architect as a proposer of a form, or: it installs some different meaning of form. The form's conceptual structure is understood in a different way: The thinking gap is more important than any undertaken design. The beds can be placed in this particular way or another, the floor

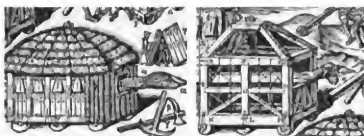
can be wooden or not; these decisions do not have any crucial importance. What matters here, is the potential of the distortion and the promise for its possible meaning. What matters, is the acceptance of the everyday matter as a shape of amnesia.

The proposed conceptual distortion in this bus project is regulated by two different strategies. The first one could be named „the platform strategy“, the second one is called „the strategy of collage“. For the platform strategy the bus is at first emptied. It is then occupied by beds, coaches and a bathroom. Somehow, we can already imagine how such a space could be inhabited. It could be useful for people traveling long distances that are not covered by other means of transportation. Researchers of any kind or travelers, people that commute between cities or observers of difficult areas, such as divided Cyprus or Palestine, can use this setting that is proposed already with the equipment and the emptied interior of the bus. A type of hybrid motion on streets in a type of land that does not include possible hotel facilities.

The platform strategy could be described as an abstract way to determine a program: a program of an invisible, dispersed hotel, the rooms of which realize a particular fragmented, abstract and moving whole. Hotel BUS is formed as a platform of possible habitation of different types of motion, organized through an alternative grasp of the concept of function. A heretical reconsideration of the interior is the main conceptual construction. The vehicle's skin remains practically intact. In this, the collage strategy functions in an invisible way. We have not seen such a bus, but nothing is striking in this transformation. We don't even know what such a construction will host. Nevertheless we may know how to inhabit it. This knowledge of inhabitation comes from the function of the elements that are put inside the bus. Typical banal elements show how to interact with them. The beds, the sofa, the water closet, the shower, the small wardrobes, the bookcases already speak about a particular type of stay, in which we know how to behave. They are all elements of a given functionalism, originating in modernism. They are elements that are monumentalizing or stabilizing – in a banal way – the small narrations of the everyday house. The joints that are made between these objects of domestic everyday life and an empty bus create the Hotel BUS as a platform of proposed architectonic amnesia. •



Expert House Movers



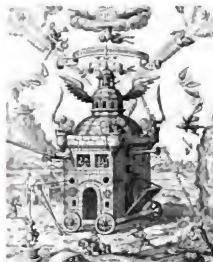
Mobile Construction after Vitruvius, Cesare Cesariano, Como, 1521



Moving a Church by Train, Turkey



Mobile Chaplet by Moorhead & Moorhead
Fargo, North Dakota



Temple of the Rosy Cross
by Teophilus Schweighardt
Constantiens, 1618



Truck Home, Turkey



Mobile Home, Russia

DRIVE!



Dekochari, Japan



Dekotora, Japan



Dekotora, Japan



Camper Bike by Kevin Cyr



Mobile Home, Russia



Mobile Home, Russia



Mobile Home, Russia



Car Transport, Russia



Zaster Laster by Kate Bowden, Germany

This summer I came across this 'Bratwurst' selling girl close to subway station Frankfurter Allee, in the district of Friedrichshain, Berlin. Observing her for a couple of minutes, her business seemed to be running quite well. Which surprised me, as it was incredibly hot that day, and every single fibre in my body shouted for lemonade instead of a hot fat 'Bratwurst mit Senf'. But each culture needs its abnormality and the girl didn't seem to suffer from the heat, thanks to the umbrella that's part of the installation. The 'Wurstel' that costs

1,20 are freshly prepared on a special feather light electric grill hanging around the girl's neck, electricity is provided by a generator on her back, while a cool box keeps the sausages fresh. The walking grill is hosted by a brand called Wurst König. The next day I visited Kreuzberg – the place where döner was invented – hoping to find a man with a big kebab roll hanging in front of his chest, but that didn't happen.

Throughout history, moveable retail has always been more important than it is now. Already in ancient times, the city was a central place where the vendors of food had to come to, due to a high concentration of people. Food came to the customer. Being a youngster, I used to live in a small rural village in the very north of the Netherlands. The village didn't have any serious shops, but the so-called 'SRV man' came by with his truck on Mondays and Thursdays for home-to-home elementary deliveries. The shop came to the people and each time he dropped by, something was happening in our street. People came out of their front doors and started having little chats. The SRV guy was the entrepreneur, servant, deliverer, and driver of the bus at the same time. Somewhere in the history of Western Europe we decided collectively that the customers are the ones that have to travel, and not the vendors. Don't ask me why, but retail became more and more attached to place, with IKEA as most significant example. IKEA occupies a huge location somewhere in the 'Edge City', and becomes a true, almost touristic attraction on a regional scale, even causing its own weekend traffic jams in the middle of nothing.

I'm fascinated by the question what moveable retail will look like in the future, within a market economy that depends on the power of demand? The walking grill is the corporate version of traditional sidewalk merchandising. Sidewalk merchandising is a clever system

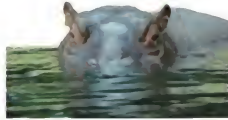


of personal initiatives seeking clients while adapting a custom strategy each minute when necessary. In Moscow, the old Russian woman with a little table in front to sell raspberries grabbed my attention. More flexible than that is hardly possible, although she might not earn that much. In Milan, a daily spectacle is caused by the street vendors selling imitation Louis Vuitton and Prada bags. That's illegal, and somehow the Italian police considers this incredible crime as a priority. As soon as the Carabinieri arrive the vendors immediately fold their blankets and start running into a subway station. Very entertaining. The point I want to make here is that all this action makes our cities great places full of human interaction. One step higher, in the domain of kiosks, we find a lot of new formulas trying to widen the range of products that can be sold in flexible spaces. The founder of KiosKiosk in London wants to address the difficulties young creatives have to deal with when starting a company in London. For instance, retail space is barely affordable. Another pretty example is the Salakauppa in Helsinki which stands for 'secret shop'. This is the place where designers Aamu Song and Johan Olin sell their products, ranging from fashion to furniture and books. Right on the street, in a kiosk.

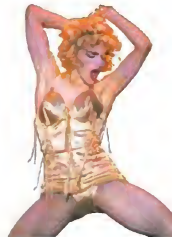
More profound and corporate are the pop-up stores that have emerged during last years as an urban trend. Interesting here is that also these shops follow their customers, while already having an online customer base that can be informed about new location. The position of the brand is strong enough to attract curious clients to the most unusual but inspiring places. One of the biggest pop-up stores is Puma City, a Puma flagship store that traveled the world along with the Volvo Ocean race, visiting raw harbor areas. Puma City is a three level indoor-outdoor structure, consisting of 24 steel shipping containers. Designed by New York-based architecture office LOT-EK, the flexible building acts as a store, lounge and mobile home base. The structure is designed to be easily taken apart, shipped and reassembled anywhere in the world.

The future of retail will be in flexibility. To serve a new generation of customers, entrepreneurs have to be keen on finding the right patterns of their clients. Kogi Korean BBQ, for instance, is a Korean taco restaurant on wheels. Kogi sells its food primarily from two trucks moving from place to place in the Los Angeles metropolis. The people of Kogi set up a Twitter channel in order to inform customers about where to find them... with a load of followers already. •

FIND
A FORM



FIND
ANOTHER
FORM

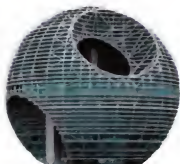
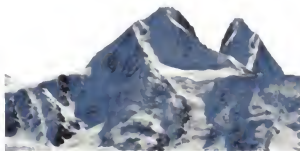


ARCHITECTURE



Architects always claim to evolve a form from function, program, context, structure, performance....despite the fact that one only needs to put one and one together, in order to understand everything. Inspired by SZ.

Frei Otto. Sport Centre at the King Abdul Aziz University, Jeddah, 1981



OMA, Ras al Khaimah Convention and
Exhibition Centre, Dubai, 2007

MVRDV, Didden Village,
Rotterdam, 2007



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Greg Lynn, Ravioli Chair, Vitra Design
Museum, 2005

Herzog & de Meuron, Allianz Arena,
Munich, 2005



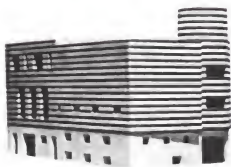
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Adolf Loos, Josephine Baker House,
Paris, 1928



Zaha Hadid, Burnham Pavilion,
Chicago, 2009



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Hans Dom van der Laan, Furniture
Design, Vaals, 1956-1980

Pickard Chilton, 1180 Peachtree
(Symphony Tower), Atlanta, 2006

Gerd de Bruyn
**MUSIKANTENSTADL AND PORNO FILM. A CONTRIBUTION TO THE
THEORY OF MOTION AND A POLITICAL PRAYER**

Despite the wide blood trail that was left by mass movements in the global political history, the word 'motion' stays on the bestseller list of our most common favorite terms. Therefore, of course, it was first to undergo a drastic treatment, in order to turn from the Stalinist and Fascist bogey into a sober notion again; in other words: having run fat for years, it had to lose weight by exercising.

Is it right that the exhausting body movements, we call sport, protect us from inhuman political movements? Surely not. Father of gymnastics 'Turnvater Jahn' founded the German gymnastics movement in order to teach the youth of the Napoleonic Era aggressive nationalism. Whose worst consequence was the National Socialist movement that favored well-toned bodies to aestheticize their politics in overwhelming images of collective physical education. In the accordance of rhythmic movements dehumanization was turned into beauty. We have to admit: political ideology and sport are themselves in a dialectical movement; they are rivals that keep each other at bay and that reinforce each other.

A former foreign minister has first-hand experience of this dialectic. Several times, the opulent menus of diplomatic receptions have created him an overweight representative, who, before going looking for a wife, had to become a jogger and slim down. To make the point clear: It was not because of immoderate eating that the German Air Force was sent to the Kosovo in 1999; this command grew during marathon running, when a personal imperative implied military mobilization.

At the same time, I dare to claim that the majority of Germans does not use anymore any movement as a pretext for blood and thunder. This connection had been investigated by all German protest movements that had emerged from the student movement. For most of the people motion means the possibility to stay fit and to protect from illness. Even if physicians, politicians, sports and entertainment industry take this as good news, there is a hitch: at one point, because there were humanistic movements in opposition to all those catastrophic ideologies, which are now sadly and menacingly

fading in postmodern protest and body movements. At the other point, because certainly not every form of stretching that is said to be medically harmless, is emotionally or aesthetically acceptable. The latter might be less important, but quite entertaining, as it comes from the entertainment industry. There is the claim: Exercise makes you beautiful! Of course, the ideas of personal advantages do not differ much: Everybody loves Heidi Klum, because of her fantastic shape – even after the birth of her forth child –, which is due to her disciplined training; a female majority also adored Brad Pitt as Trojan hero Achilles, who owed his body to hard work with a personal trainer.

But movements are unbeautiful! Not always, but always more often. To describe the two sides of the same coin known as ‚International Alliance of Consumer Society and German Babbitry‘ in terms of a theory of motion, means to describe two kinds of movement: on the one hand the slow swaying to the music that is practiced ad nauseam in entertainment shows like the ‚Musikantenstadt‘ (music stall), and on the other hand the quick staccato of those sex moves, with which a porno film uses to kill time.

In both productions different generations are faced with each other as active hosts and passive consumers: in the early evening, the young in rustic trousers and pretty dirndl reach for the accordion and the electric guitar to make the old, their modest audience, therapeutically sway to folksy tunes, or sometimes even to dance a jig. There follows that somnambulant condition that reconciles us with the world. In fact, it becomes clear that there is a shameless race of whistling and yodeling, almost as if an audience under disability shall be driven to cardiac death by injecting redundant weepy melodies.

But that is only the beginning. Next, we meet again the girl in the dirndl that was just gliding in three-four time. On the folksy evening entertainment there follows the porn shoot for the night program. The ladies are to bare all, as well as the guys are to get off their lederhosen. Alpine sounds turn into low grunt and high moan. The groaning comes directly from that animal world that already served as background to the evening singings. As soon as their clumsy chorus is replaced by poorly imitated cries of pleasure, the ‚Ländler‘

becomes Bebop. Now the screen is occupied by the penetrating prestissimo of young athletes, whose sexual gymnastics cause one by one climax.

The perversion of these scenes seldom comes from kinky sexual methods. It rather results from the fact that any lust becomes sweat-inducing work. Porno films are Marxist art. As is the Musikantenstadl: Both exhibit forms of alienated work. In an absurd setting and behind the mask of simulated passion, there go down in endless replication the same tunes and dicks. With his frozen smile and his swift fingers, the musician is no less automate than are the fucking bodies that, in their stamping up and down, resemble piston engines. No feel of love, no hope for change inheres the climaxes. The audience is always fobbed by fruitless efforts, be that stereotype song gestures or replicated sperm.

Heiner Müller once said: „In the empire of necessity realism and popularity are two different things. A fissure runs through the author.“ From my point of view, the popularity of the Musikantenstadl covers the frustrating realism of the porno film with the retouching varnish of mirth that makes vomit every human, who creates, as an author, sceneries of (un)fulfilled happiness against the dominant reality (the empire of necessity!).

The lesson is clear: The political energies that are spent in dull sway or rapid sex moves result in idiocy and standstill. The more we move our bodies and the more other bodies act in place of us, the less happens in our life and the less advances society. It seems that the entire fun society consists of sentimental pensioners and fucking grandchildren; with its differentiated heart of a postmodern culture of motion – be that Nordic walking, dynamic parcour, unhurried boules on Saturday afternoons, or fearless bungee jumping. The real problem is that the physical fitness wave that hits us, not only destroys every destructive, but also every emancipatory movement of political life. Of course, there will be protest movements again, but they are not the legitimate heirs of the European labor movement, but the result of its destruction. The same is true for the neo-avant-gardes that profited aesthetically from the violent end of the historic avant-gardes. In the latter's downfall were included all those political programs, which now appear strange and antiquated.

Contemporary observers recognize the general de-politicization, at least, if they know the goals of the International Workers Association from 1864 and the following movements, implying not only unionized pragmatism, but also the hope for radical change of the capitalist society.

The destruction of the labor movement that had opposed chauvinism, big capital, war, imperialism, and racism had several reasons: not only Fascism and Stalinism and the military dominance of its opponents, but also its own inner conflicts, the mistrust provoked by the vanity, careerism, and claim to power of high functionaries. The permanent factional struggle resulted in the dissolution of labor movement's initial unity. There is one more reason: The success story of the Swedish social democracy, which became the first European welfare state. It was preceded by a factual revolutionary condition in Sweden in the June of 1917. Yet, the revolts had no political leadership. The labor union was not interested in the change of system and preferred to stop as soon as possible, and in cooperation with the social democrats, the illegal strikes. The latter agreed, since they did not want to be responsible for a general strike. Rather, they hoped to assume the reins of government after the elections in autumn. The collaboration of party and union leaderships destroyed the will of the workers to bring down capitalism. Peter Weiß writes in the second volume of his novel 'The Aesthetics of Resistance': „The German Social Democratic Party excitedly and anxiously observed the events in Sweden. One year later, the lessons were applied. It had become clear that the power of the people was nothing without a strong party and long sighted leadership; therefore, the murder of the most outstanding figures of the German revolution became the first concern of the civic social democratic alliance.“

A few days after social democrat Gustav Noske ordered the counterinsurgency of the January uprising in Berlin, Freikorps soldiers arrested the most prominent members of the Spartacist League on January 15th, 1919: Rosa Luxemburg and Karl Liebknecht. They were kidnapped and interrogated under torture. Then both were murdered. The corpse of Rosa Luxemburg was thrown into the landwehr channel. The press reported that Karl Liebknecht was killed on the run and that Rosa Luxemburg was lynched by the mob. A court martial discharged the involved officers. The verdict was signed





by defense minister Gustave Noske. The body of Rosa Luxemburg could only be recovered months later out of the channel. She was buried besides Karl Liebknecht. Rosa Luxemburg did not want the dictatorship of one party, but a democratic Soviet system. For her big sympathy with Trotzki's idea of 'permanent revolution', she was posthumously excommunicated by Stalin.

Before, in 1926, the monument for Rosa Luxemburg and Karl Liebknecht, designed by Ludwig Mies van der Rohe, on the central cemetery Friedrichshalle, was inaugurated. 15 years later, it was destroyed by the Nazis, who leveled the graves. Despite the admiration that is shown in his monument, Mies van der Rohe was an opportunist to the new rulers. However, the Nazis banished him from the Prussian Academy of Arts, as his architectural position did not conform to their ideas.

Mies always rejected politically informed art. Yet, his design for the monument must be recognized as a vote for communism. In 1921, 35 years old Mies had been organizing the architectural contributions to the annual exhibition, 'Große Berliner Jahresausstellung' for five years. In this sense, the monument for Rosa Luxemburg and Karl Liebknecht was the worthy conclusion of his short phase of politicization.

Rid of the left opposition, the Social Democratic Party of the Weimar Republic could offer to the workers a program that was only occupied with the nearest goals. First in Sweden, then in Germany, the labor movement had supported a mass party, whose governance destroyed all hope for creating a new society.

On high-flying plans followed the strict ban of political visions, and to the desire for democratic structures was opposed so-called 'basta-Politik'. Everything was prescribed to the regular guy, and later, to the voter of the middle class, by the party leadership and the state. Stable labor peace was the goal that was protected by continuous steps of reform, by pensions bills, equal opportunities of education, health and unemployment insurance, easing of rents, social housing, reduction in working hours und vacation time regulation. The way was paved for a social state that tied the fate of the people to the growth and the prospering of the market economy.

From then on, it was about to nourish and cherish capitalism, in order to make it produce enough profit for redistribution. Culminating in the decontrolling of the hedge funds by the government of Gerhard Schröder, economy's modernization was advanced on the pretext of capitalism's civilization.

In the end, everything went well so that the Social Democratic Party believed that it was granted the long term stabilization of the market economy through reforming the social system, even though this would result in heavy losses for their base voters. It distanced itself from these milieus, from the jobbers of the low-pay sector, the single parents, and the unemployed, so that even the raising of the retirement age seemed appropriate to the party leaders. In this sense, the ideology of progress borrowed from the labor movement became an entirely empty phrase.

The latest elections, however, showed that the parties lacked the votes of those, sorted out by capitalism. There is no longer any redirecting of political mass energies towards the big parties. The successive absorption of every movement into the folksy and the medical, means the end to the big party. But it is their own fault. Just as there is no confusing folksy music with folk music, a party is not to be confused with a big party, if it, like the Social Democratic Party of Germany, conserves the labor movement within Dixieland, or if it, like the Christian Democratic Union, seems to directly come from the Musikantenstadl. Swaying to the music is a cheerful sit down strike, with which conservatives try to prevent changes in power relations. Even social democrats tap their toes to the beat of synco-pal jazz. That is their answer to the question of how far we can go without changing fundamentals.

Yet, I dare one optimistic prognosis: The slogan „sabotage wars, overcome capitalism“, which was unrolled by hooded students in Stuttgart in 2009 – and which made the traditional station building of Bonatz look almost as audacious as Mies' monument – will be avidly be taken up by those, who were born between 1945 and 1955 and who will be retired soon. A new era will start, in which hope for change will not only spring from youth movements. Soon, pensioners will have stopped swaying to the music and will rock their remaining years with the music of Led Zeppelin. •

Taizo Yamamoto
SHOPPING CARTS



Pencil drawings



Urban Operations Studio

SLOPSCRAPER: PRODUCTION IN THE AGE OF FLUX

If the economic melt-down of 2008 has taught us anything it is that the shimmering facades and ostentatious examples of formal expression produced over the boom period represent much more than then end of an architectural orgy. While much of the economic speculation that led to the collapse is tied to corrupt banking practices, a great deal of misplaced capital ended up in real estate as is evidenced by the numerous unfinished excavations and derelict construction sites dotting major cities around the globe. Even Dubai, that once shining beacon for egotistical starchitects everywhere has announced a slowdown of new development projects. The cause? Decreasing liquidity in capital markets and a drop in oil prices caused by a reduction in global trade. Perhaps one of the most poignant examples of this economic tremor is the seemingly bottomless pit left by the cancelation of the Chicago Spire, a 2000 foot-tall speculative skyscraper designed by Spanish architect, Santiago Calatrava. Even the World Trade Center site in New York has slowed it's re-development, proving that even Manhattan, its verticality once the litmus of unfettered speculation, cannot afford an upgrade for its skyline. Rather than mourn the loss of architecture in the post-bust city, we propose an alternative in the form of sustainable infrastructure. For in a world of flux, function has always trumped beauty. And in times of crisis and collapse, beauty gets eaten.

Enter Slopscraper. Slopscraper does not aspire to be architecture, instead it cloaks itself in the gaudy trappings of "heavy tech" and functional formalism, supplanting itself into the vertical clutter of today's bustling metropolis as both an object and as a machine. Technically advanced and formally efficient, Slopscraper composts millions of tons of organic waste per year and provides ample fertilizer for the communal gardens of the newly unemployed. As the global

economic meltdown heats up and more citizens end up on the streets, mayors everywhere can sleep soundly knowing that this newest infrastructural solution not only makes their city skylines look more visually robust, belying the chaos below, but is eco-friendly as well, for Slopscraper takes on the real problem confronting contemporary societies everywhere - Waste.

Organic matter in trash represents a tremendous space problem to municipal landfills and one cannot expect consumers in dense urban areas to compost effectively at home. We remove refuse from our home and cities because the process of putrefaction reminds us of death and we fear the terminal implications that this represents with respect to our own lives. However, rising fuel costs and Global Warming are signaling that the current method of trucking trash out of urban centers is financially inefficient and morally insensitive to the environment. Slopscraper localizes the recycling of organic waste and provides an ample supply of compost that will allow for the citizens of urban environments to grow their own food and create their own parks on building sites left vacant after the bust. In this way, Slopscraper demonstrates that putrefaction and rot are not a taboo to be hidden from view but rather a societal salvation to embrace and adore. Slopscraper transgresses the taboos behind decay by presenting the process of putrefaction in a pleasant, and technologically performative wrapper. Its flexible skin expands as the composting process renders trash into "gardener's gold", keeping the building's shape in constant formal fluctuation as pockets of gas and moisture migrate around the rotting matter inside the structure. Eventually, as the sheer organic fertility of Slopscraper pollinates the surrounding neighborhoods, the entire city will become a bountiful garden, ready for life in the Age of Flux.

Project Team: John Southern and Andrew Alcalá.

Trash is dumped by helicopter from above.

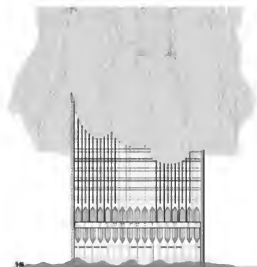


Fans at multiple levels pull in fresh air from the outside and grey water is pumped in from recycled sources. These are circulated through the core in order to speed up the composting process.

As the composted waste decomposes, the gasses and shifting organic matter cause the flexible skin of the building to warp and fold, producing a variety of exciting formal manifestations

Fresh compost spills out of the base of the structure, filling the streets with a fertile topography.

Urban Operations Studio
SLOPSCRAPER: PRODUCTION IN THE AGE OF FLUX



0 50 100 FEET

**Erwin Weil
TRASH BROADWAY**



Blue Beary I



Blue beary II



Basket Ball



Crap box



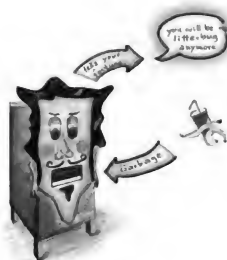
Boxer



Lorry



Thumbs Up



Fortuneteller

HeHe
I'M SITTIN' ON A RAILWAY CHAIR/OTIS REDDING MODIFIED

Sittin' in the mornin' sun
I'll be sittin' when the evenin' come
Watching the trains roll in
And then I watch ,em roll away again, yeah

I'm sittin' on a railway chair
Watching the sky in the air
Ooo, I'm just sittin' on a railway chair
Wastin' time

I left the central station
to ride on an endless line
,Cause I've had nothing to live for
And look like nothin's gonna come my way

So I'm just gonna sit on a railway chair
Watching the sky in the air
Ooo, I'm just sittin' on a railway chair
Wastin' time

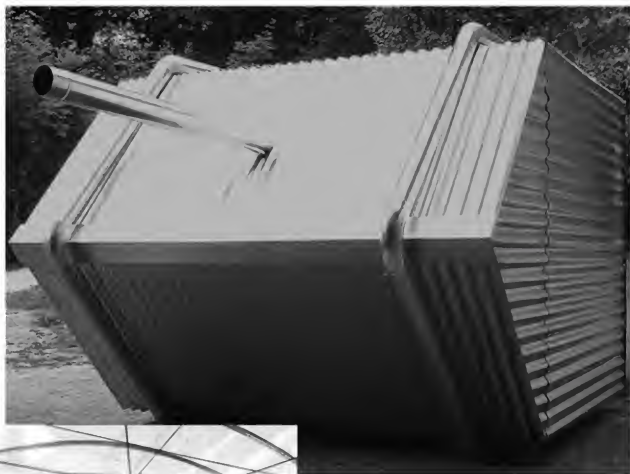
Look like nothing's gonna change
Everything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same, yes

Sittin' here resting my bones
And this loneliness won't leave me alone
It's two thousand miles I roamed
Just to make this chair my home

Now, I'm just gonna sit on a railway chair
Watching the trains roll away
Oooo-wee, sittin' on a railway chair
Wastin' time



Gregor Passens
PROJECTS OF IM-MOVABLES



Caterpillar



Schieber





Taxisaurus

Marion Kalmer
POLISPROSTHESIS: URBAN CLOTHES

polisprosthesis is a strategy to privatize urban space temporarily with clothes. The strategy is based on the observation of a series of spaces:

Observation in the left over spaces

Urban planning in the last decades has provoked a number of left over spaces. They have either been forgotten within the planning process or not resolved due of the complexity of their demands. Reasons for this include the collision of different scales and the overlapping of various urban layers. Unused spaces exist below motorways, under bridges, in industrial areas, and can be found in multiple situations within the urban fabric. Like blind spots they seem interesting to nobody and to be independent of urban and private control.

This offers an immense potential: allowing spontaneous and temporary occupation – a possibility that one links to classical urban space.

Observation in the urban space

Constituting the central element of the traditional European city, classical urban space is accessible for everybody. As a form of space for social exchange, social events and political statements it allows a spontaneous, temporal act of occupation and offers the freedom to express oneself differently to private spaces. Traditional urban space earns a high degree of complexity and variety, which characterises the European city and defines her attractiveness. This is at least the theory. Counter to this, one can observe another



development: the unlimited actions of all citizens and the specific identification with particular spaces through temporary occupation are undesired by the official side. In most cases, one misses the invitation to remain.

As Elisabeth Blum says, parks and places are increasingly cleaned of human and other 'waste', unfurnished and opened according to bureaucratic timetables. Not only that. She goes

further in stating that urban space is increasingly encouraging 'modest' behaviour. This means, in her opinion, that the right to use

an urban space is qualified by normalised behaviour. Lacking governmental finance to support maintenance might be partly responsible for this on the one hand. On the other, the image of a clean, controlled city, results in the exclusion of so-called incompatible actions and persons. At least here one recognises that urban space runs the risk of loose fascination as main part of the

urban idea: the regulated city offers a reduced degree of variety and experience.



Observation in the privatised, publicly used spaces

Privately owned and maintained and therefore privately controlled and restricted spaces, which appear public, are the complete opposite of traditional urban space. Regulations and interdictions are the result. Spontaneous, self-defined actions of the citizen are

normalised through the restrictions of the owner.

Private space within the clothes

Clothes define the border between private and public space. With



that in mind, a person constitutes, with the outline of the clothes, a private space that one carries around. It is a minimal space with which the transporting person can deal sovereignly. By subtracting the body from this space, a series of dynamic spaces appear which relate to the movement of the body. Generally formed in a way that the outline is constant although giving space to different movements, it includes a number of contingent spaces, which

are only designed for specific actions. Through movement these spaces are dislocated: as one is exhausted, another appears.

Polisprosthesis

polisprosthesis invites citizens to push the outline of their clothes partially to the exterior. By enlarging the clothes they have direct impact on the enlarged space. By pushing out different surfaces of the clothes, spaces for movements become integrated, which the

citizens would like to do but to which they neither have the fitting body part nor the correlating city furniture. A pneumatic city furniture prosthesis bridges the corresponding disjunction between body and urban space. The blown up private space allows a spontaneous and free use of public spaces without being dependent on its furniture.

Technique

polisprosthesis precedes the principle of integrating reserves for special preprojected movements and integrates through the cut of the clothes space for urban actions. Dynamically foreseen they are conceptualized as site of potential and are only filled up by specific movements. Distinct from the mafia suit, the potential of which is hidden by symmetry, polisprosthesis shows the reserves.

Appliance in the left over spaces

polisprosthesis enables persons to use apparently unusable spaces, which have by definition no quality to remain. Ascribing the space a personal quality one can occupy this space temporarily. The spaces are activated by unexpected actions, temporarily loaded with sensation and transformed publically.

Appliance in the public space

If public space, with its restrictions and defence mechanisms, offers less and less quality to occupy it in the form of furniture, polisprosthesis can substitute this deficit temporarily.

Appliance in the privatised publically used space

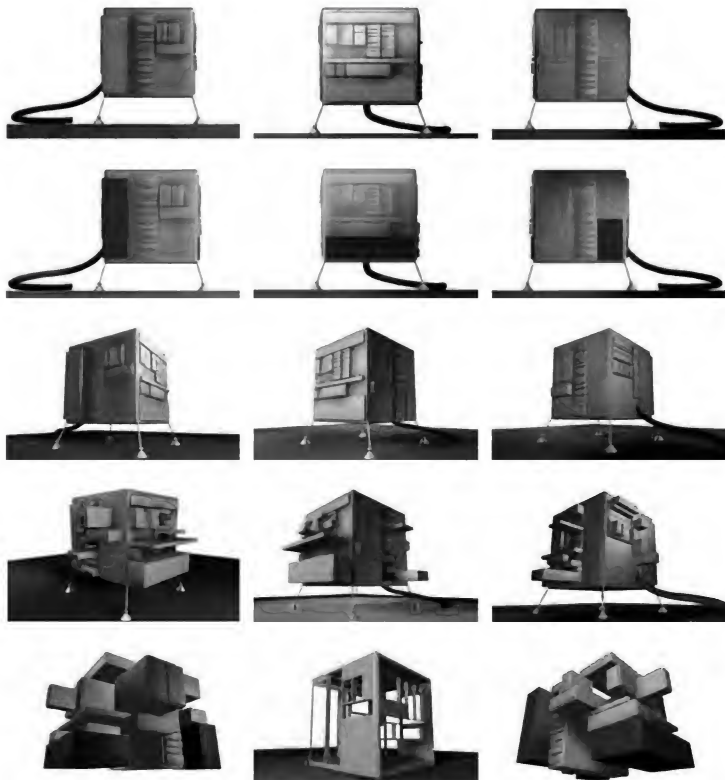
Used in privatised spaces polisprosthesis can also be seen as a subversive strategy that takes up the existing tendency of privatisation and takes it to the extreme (super-privatisation).

If enough people simultaneously enlarge the space brought with them under their clothes, theoretically the privatised space could be temporarily redefined. In the mass of so created single private spaces public sovereignty could be regained and private restrictions could be denied because the space under clothes cannot be regulated. •

Isabelle Willnauer
LIVING TOOLBOX

It wanders, it changes and it offers a lot to you. Inside and outside, as box and as space, as tool and as object. It

is an evolving something, a magic cube, which unfolds in order to make you burgeon.



Liam Young of Tomorrows Thoughts Today
SPECIMENS OF UN NATURAL HISTORY. A NEAR FUTURE BESTIARY

...from so simply a beginning endless forms, most beautiful and most wonderful, have been and are being evolved.'
Charles Darwin

The sun is setting on our idealistic and preservationist views of the natural world. The slow burn of evolutionary change, its endless generations, duplicating and multiplying with gradual mutation and variation is coming to an end. Now, as we stalk the savannas of science fiction, body modification and neo-biological invention we are beginning to encounter the novel reality of engineered 'monsters'. With these stuffed and mounted specimens we see a jump in the fossil record, an evolutionary leap, as the interbreeding of biology and technology gives birth to a deviant nature. Here we gaze out across the near future population of our augmented wilderness. We lie in wait, where the wild things are, as these early specimens breed and multiply, contaminating the landscapes of a day soon to come.

cloud, fading in and out, as we look up in wonder, our faces bright in the rolling glow of an electric aurora.



Specimen no. II.

The Augmented Ferrets

Perhaps the result of a parasitic tech infection or the mutant offspring of engineered specimen interbreeding this lame creature darts to the safety of the shadows to munch on its prey.



Specimen no I. The Electric Aurora

The night sky rumbles with a dull hum. A flickering swarm of cybernetic fireflies play above the rooftops, a luminescent





Specimen no. III.
The Migrating forests
The liquid twitter of nesting birds rings,
parched leaves crackle and young
trees trudge achingly feeling for the
right weather. The warming sun trickles
through the canopy of this migrating
forest as it chases climate change
across the globe in the morning light of
a day yet to come

Carbon Dioxide to oxygen much more
efficiently than the trees that once stood
above them. They migrate through
areas of cleared forest, chasing logging
trucks, always in search of dirty air



Specimen no. IV.
The Silk Factories
Pulled by moths an automated nomadic
silk factory is spinning its glistening
web under a lonely streetlamp



Specimen no. VI.
The CO2 Scrubber
Scurrying across the barren landscapes
caused by deforestation are herds of
ravenous CO2 Scrubbers. Top heavy
with their filtration foilage they convert

Enrique Ramirez
MAGGOTECTURE: OR, MÜNICH IS SCARY

Before architecture, there is the maggot. Let us begin with a dictionary, which will tell us as much. The Oxford English Dictionary (online edition) defines "maggot" as "a soft-bodied apodous larva, esp. of a housefly, blowfly, or other dipteran fly, typically found in organic matter and formerly supposed to be generated by decay." A worm is a worm by any other name, and so the OED continues with alternative definitions for the term. A maggot can be a parasitic personality, a worm-like person. As Walter Bagehot would put it in 1865, "Reviewers are ... a species of maggots, inferior to bookworms, living on the delicious brains of real genius." The word, usually reserved to describe a small, slimy whitish annelid feasting on rotting flesh, can also mean a bad or harebrained idea. As one character declares to another in Georgette Heyer's *Sylvester* (1957): "you've got a maggot in your Idea-pot." Maggots, whether real or imagined, are just plain gross.

Consider another worm or sorts. Absinthe is a neon-green spirit distilled from the grande wormwood herb (*Artemisia absinthium*). Its effects are, for lack of a better word, legendary. In his *Confessions* of Aleister Crowley, the English occultist recalled a "deliciously colonial incident", an example of nefarious architectural effects caused by drinking too much absinthe. Crowley wrote: "A large corner building on the main street had been condemned and had to be blown up. The boss of the gang in charge went for instructions to the city engineer. He ran him to earth after prolonged search in a combination of drinking-hole and house of ill-fame. He was up to his neck in absinthe, which is not really a wholesome drink in that climate; but he was able to talk and readily agreed to calculate the charge of dynamite required for the house breaking. He took a stub of pencil and worked it out on the marble slab of his table. Strange as it may seem, he shifted a decimal point two place to the right without adequate excuse --- unless we accept the absinthe as an apology. The boss went off with his figures and put in a charge just a hundred times too big. The whole block was completely wrecked; and they were still clearing the street when we arrived." Lest the reader think that this piece carries some kind of moral imprimatur, something in the vein of "don't create architecture while drinking absinthe", think again. If the drinking of heavy amounts of wormwood liquor is indeed a "maggot", then consider it a worm of

strange import. A worm can be as catchy as a pop diddy, as evidenced by fact that the German word for an infectious catchy tune is Ohrwurm, or “earworm.”

Here’s an earworm for you. It’s a catchy story you may even recognize. There’s even architecture! A young girl wanders in a darkening wood. She is eventually lost and finds a house in the murk. An older woman lives there and provides the young girl with warm food and soft bedding. Everything seems alright. Then the young girl notices strange things. She can hear furtive whisperings through the walls. She becomes prone to acts of irrationality, and in one instance, even feels overwhelmed by the house. One night, she faints. But everything there is not what it seems. It is the stuff of fairy tales—abductions in the dark, thick tangles of menacing forest, houses full of secrets. Hold on to that thought, it’ll come up when you least expect it.

Let’s get back to it. Those places we think safe from harm are anything but. Look! A nursery! There’s a crib, some smallish furniture, heaps of disused toys. But the word “nursery” has varying architectural connotations. A nursery could be set of rooms within a house, complete with kitchen and apartments for nannies, devoted to the care of children. And this type of nursery is the setting for many a phantom. Consider, for example, the moment from J.M. Barrie’s *Peter Pan in Kensington Gardens* (1906) when Mr. and Mrs. Darling see strange goings-on inside the nursery. Barrie describes how the Darlings “ran into the middle of the street to look up at the nursery window; and, yes, it was still shut, but the room was ablaze with light, and the most heart-gripping sight of all, they could see in shadow on the curtain three little figures in night attire circling round and round, not on the floor but in the air.” Scary, right? Look here: the entry for “termite” in the 1797 edition of the *Encyclopædia Britannica* describes the “most striking parts” of a termite colony’s interior as “the royal apartments, the nurseries.” Short of equating the spatiotemporal effects of childhood with a bad opium trip, Thomas De Quincey looked to the nursery as a particularly malevolent site. He tells us how the 19th century nursery in England was the abode of the goddess Levana, who not only educates children, but who also “often communes with the powers that shake man’s heart.” Of these powers, three are of special significance. De Quincey calls them “Our Ladies of Sorrow”, and this is what he said about them:



Maggots, from *Suspiria* (dir. Dario Argento, 1977)



Suzy Bannion (Jessica Harper) at Flughafen München-Riem



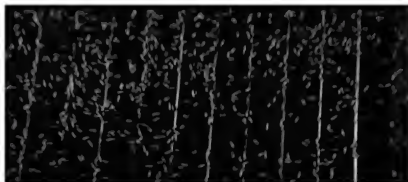
A Blood-Red Whale House and Dance Academy?



BMW Vierzylinder as Psychiatric Institute, from *Suspiria* (1977)



Glazed Murder from *Suspiria* (1977)



Maggots in the Floor, from *Suspiria* (1977)



Auguste Perret's Garage
Ponthieu

„[T]hey utter their pleasure not by sounds that perish, or by words that go astray, but by signs in heaven, by changes on earth, by pulses in secret rivers, heraldries painted on darkness, and hieroglyphics written on the tablets of the brain. They wheeled in mazes; I spelled the steps. They telegraphed from afar; I read the signals. They conspired together; and on the mirrors of darkness my eye traced the plots. Theirs were the symbols; mine are the words.“ One the three sisters, there is one whom De Quincey identifies as the “mother of lunacies, and the suggestress of suicides.” She is Mater Suspirorum, or Our Lady of Sighs, an apparition known by her audible, exasperated, and maddening sighs.

Mater Suspirorum was also the inspiration for Dario Argento's cult horror film *Suspiria* (1977). Argento's film tells the tale of a young American dancer Suzy Bannion (Jessica Harper) who arrives in Germany to attend a mysterious dance academy in the middle of the Black Forest. Young girl. Dark wood. Strange buildings. Nurse-ries. Familiar? Well, sort of. Except that there is a lot more going on, architecture-wise. Let us mull over the opening shot of the film. The camera trains on the arrivals/departure board. It pans downward to reveal Suzy, wearing a white dress, walking past the baggage claim on her way to a taxi stand. It is a scene of interminable activity. Harried businessmen hurry in-between Plexiglas partitions bearing ads for cigarettes and tourist destinations in Germany. Suzy seems a bit confused, as if drawn against her will through this throng of people and oppressive spaces. Lest one think that this is generic airport architecture, think again. Argento filmed this sequence inside Ernst Sagebiel's Flughafen München-Riem (1939). Formerly an employee of Erich Mendelsohn's, Sagebiel is known for his aviation-related works such as the Reichsluftfahrtministerium and the terminal and layout for Flughafen Berlin-Tempelhof. Although not as well known as these, Sagebiel's terminal at Riem was Munich's main international airline gateway until 1990. The terminal space that Suzy is walking through remained unchanged by the time Argento filmed *Suspiria*, the main difference being that the sets of glazed doors at the front have been replaced by sliding glass panels. They slice through the space like pressurized guillotines. Strange architectural delights abound in *Suspiria*. For the Tanzakademie—the creepy dance school that Suzy enrolls in upon arriving in Germany—Argento uses the blood-red façades of Jakob

Villinger's Haus zum Walfisch (House of the Whale), built between 1514 and 1516. The dance academy is, of course, the De Quinceian nursery, a place for education and terror. A scene where Suzy goes swimming takes place inside the Müllersche Volksbad (Müller Public Baths) in Munich, an example of Jugendstil architecture designed by Karl Hocheder in 1901. Some well-known buildings and grounds are even used to eerie effect in *Suspiria*. A German shepherd mutilates his blind owner on the grounds of Munich's Königsplatz, once a site of massive Nazi rallies. Even more strange is a brief cameo by Karl Schwanzer's BMW-Vierzylinder (1972), the familiar cylinder-shaped skyscraper (reminiscent of John Portman's Bonaventure Hotel in Los Angeles) here staged by Argento as a psychiatric institute. These buildings, as visually compelling as they are, are literal stage settings. Argento frames these buildings very carefully to manipulate *Suspiria*'s atmospherics. Through surprising smash cuts and the use of blue and red lighting, he transforms familiar buildings into oppressive structures.

Much needs to be said about the interior architecture in *Suspiria*. The production and art design by Giuseppe Bassan, Davide Bassan, and Maurizio Garrone takes an obvious cue from early 20th-century decorative arts. Reflective floral patterns, gaudy geometric wallpapers, gilded, swirling balustrades—call it Art Deco on Acid. And don't forget the famous double murder that happens as soon as Suzy arrives at the Tanzakademie. It begins with a demon stabbing a student's exposed heart repeatedly. But the first murder involves architecture, or more specifically, glazing. The same demons not only run another student's head through a glass pane, but also garrote her with a telephone cord and pushes her body through a glass ceiling detail that is not unlike a Technicolor version of the ocular glazed façade to Auguste Perret's Garage Ponthieu (1906). Yet the strangest architectural event from *Suspiria* brings us back full circle to the idea that introduced this piece. In one scene, we see Suzy in front of a bedroom mirror, staring at her own image while slowly running her hands through her hair. She stops and picks something from her comb—a tiny, white maggot. Cut to one of the Tanzakademie hallways, where pajama-clad girls are running underneath falling worms. As one student looks up to the wooden ceiling, the camera pans and follows her gaze, thus confirming our worst fear: architecture dissolving under the whitish maw of a maggot rain. •



+



=



i am

i am **extremely terrified of
chinese people**

i am **bored**

i am **legend**

i am **the walrus lyrics**

i am **extremely**

i am **sam**

i am **second**

i am **the walrus**

i am **legend 2**

i am **sasha fierce**

why are

why are **yawns contagious**

why are **flamingos pink**

why are **are all the black kids
sitting together in the cafeteria**

why are **there school**

why are **gas prices going up**

why are **we here**

why are **gas prices so high**

why are **gas prices rising**

why are **barns red**

why are **plants green**

i have

i have **a dream speech**

i have **a dream speech text**

i have **a dream lyrics**

i have **a dream video**

i have **a dream speech video**

i have **nothing lyrics**

i have **no mouth and i must
scream**

i have **no friends**

i have **who has**

i have **a dream speech date**

do i

do it **yourself**

do it **yourself network**

do it **best**

do it **yourself wedding invites**

do i **need a passport to go to
canada**

do it **center**

do i **identical twins have the
same fingerprints**

do i **need a passport to go to
mexico**

do it **yourself divorce**

do i **qualify for food stamps**

i like

i like **turtles**

i like **to move it**

i like **it rough lyrics**

i like **to move it lyrics**

i like **to move it move it**

i like **money lyrics**

i like **to learn**

i like **pie**

i like **the way you move**

i like **you quotes**

why do k

why do **kids join gangs**

why do **knuckles crack**

why do **kids bully**

why do **kids lie**

why do **kids cut themselves**

why do **kids drop out of school**

why do **kamikaze pilots wear helmets**

why do **kids steal**

why do **knees crack**

why do **koreans have big heads**

porn





MASKS OF THE GLOBAL NET.ART

CONTEXT AND CONTACTS

The advantage of having an avatar on the Internet is rapid efficacy at an universal scale. But the major interest remains the avatar's confidentiality. We can introduce ourselves exactly like we want to be seen. Another good point is that it's impossible to make links between different avatars, or even between the different ones we use, except if they are meant to be linked. Every avatar has its residence on a different server, with a different access address.

The identity manipulation has needed a lot more thinking ever since the rising of social networks such as blogs or websites like MySpace, Facebook, and Twitter. However, one cannot only consider these particular networks, as technology evolves very rapidly. Indeed, some of these websites might be viewed as obsolete in the short run.

First, the goal is to build a whole particular universe and a special personality by means of animations, image banks, a personal language and a graphic chart. Once this is done, it

has to be exposed to other users of the social network, which corresponds to the second part of the creative process because each manner of showing ourselves is clearly a «self-ad» that should seduce and create curiosity.

Hence, it's all about web creation before anything else. Because of that, the style of each social network and the kind of people who are attracted to it are very important for the development of the avatar, people around us playing influential and initiating roles.

At this stage, each avatar must be understood as a perfect unity in its personality construction, so that it can introduce itself in the action, as a kid grown-up enough to emancipate from his parents.

A spontaneous creative process will emerge, favorite subjects too. Now the avatar's personality has its own independence and goes on naturally after all this building labor.

But as the creation context influences the creation itself, the employed social network evidently induces the form of what it can contain and broadcast.

Therefore, the spirit of the community also has some influence on the creation process.

IDENTITY: AVATAR AND MODERN MASK

Internet is a way for people to create their own identities. They are various and can evolve easily. Moreover, they're not subjected to the offline world.

The avatar is built according to the network it is allied to, so there are different definitions of it, from pseudonym to some complex database describing the user with texts, images, descriptions, friends, tastes, artworks... Thanks to all the tools that the social network provides, people can express themselves and build themselves as characters.

During the 90's, net artists exploited the expressive possibilities of mailing lists in order to recognize themselves. For example, on the 7-11 mailing list, the net artist called m/e/t/a was signing each intervention with an enormous data collection like serial IP lists. At the time, these early communication tools represented a great media for net artists desiring to express their creativity. Users were also testing mailing lists' restraints:

ASCII images or kilometers of data in the parts reserved to the subject... These were the first experiments in terms of online identity affirmation.

During its early years, Internet was nicknamed «handshake» by net artists because of its friendly and social aspect. Values of communication and seduction are part of its essence. And of course, the avatar is the second more complex way of representing oneself, after the actual identity.

CONSEQUENCES AND LIMITS

Our identity experiments can have many consequences in real life. Avatars represent the first step toward a strong relationship with a particular network. A collaboration could then be proposed at any time by the network user's contacts. As a result, a physical encounter would be unavoidable. We would introduce ourselves as N.I.E.I, spokesperson of our avatar. So we would be revealed, but our avatar could remain online, masks being only available on the Internet.

A FOREST IN THE SEED

Each identity is a potential

way to make contacts and collaborations. It can be compared as a seed containing its genetic information but which remains ductile in its environment. Each seed can generate a whole forest. In this case, the permeability according to influences and contacts will be exponential.

IMPORTANCE OF THE MYTH

In 2008, the N.I.E.I. studied how an identity can be perceived on the Internet. It was noticed that the part of mystery of the identity is very important and gives a lot more intensity to the discovery of an avatar. It appears that the intentionally hidden part of the latter enables its quality, as silence in music or blanks in texts.

Desire comes from the unknown, and from the need to get into the mystery to unmask it. This is the elementary seduction rule, and it has even more importance on the Internet as the medium has been created to help dissimulation and secrecy. Hence, discovering an avatar can become fruitless as the discoverer's curiosity is filled.

But if the avatar's author

shows only a small part of his creation, the interest will be increased and can even give birth to investigations or contact.

THE MYTHOLOGICAL UTOPIA OF INTERNET

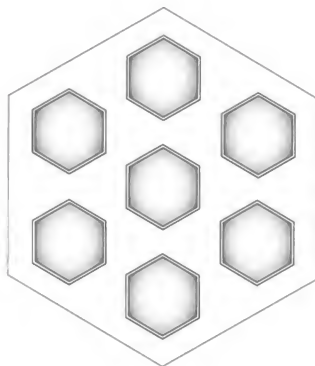
Mankind always referred itself to myth instead of confronting its own ignorance to unexplainable facts. The same attitude is adopted towards technology and Internet, which perfect control is impossible. The construction of a universal mythology according to the Internet culture would constitute one of the largest collaborative projects ever. With inspirations coming firstly from great human myths, secondly from social mechanics of free browsers and community knowledge (Wikipedia), it could become possible to create a modular and infinite fiction based on open source processes, with open source avatars.



Extracted from *SCHIZOLOGIES*
Manifesto for a global net.art practice

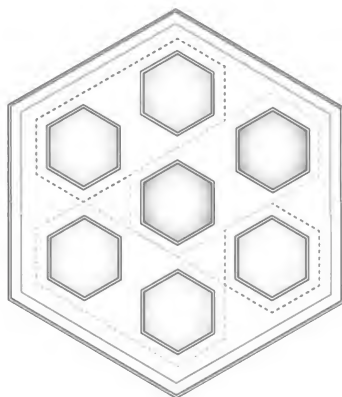


net.art



—— art ——— artist - - - - avatar

global net.art



net.art

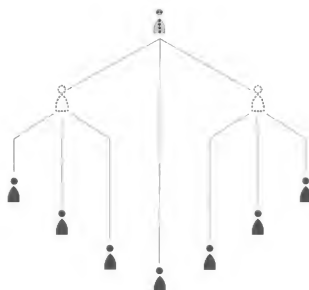


 artist

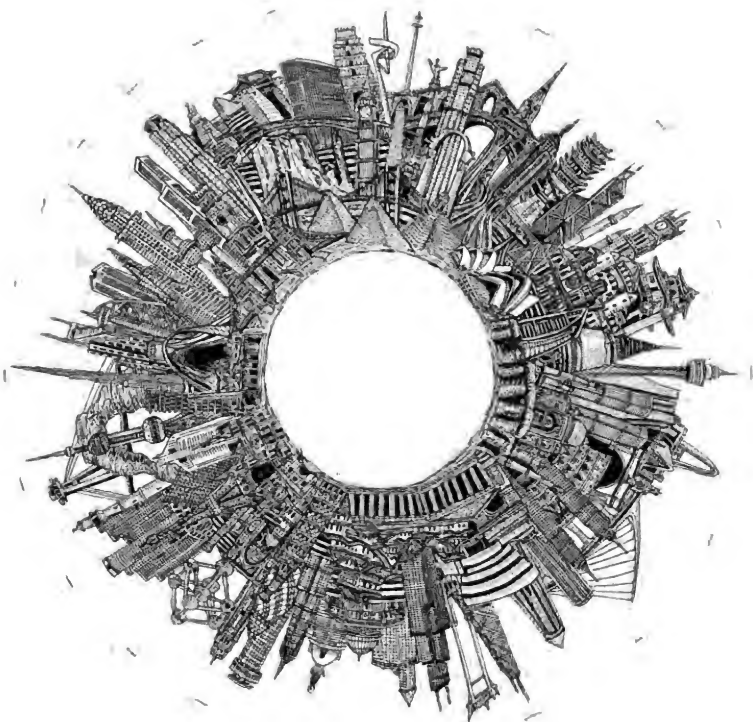
 avatar

 new contact opportunity

global net.art



Edgartista Gonzalez
THE NEW MILLENIUM





Claude Lothier
HOUSE N°1





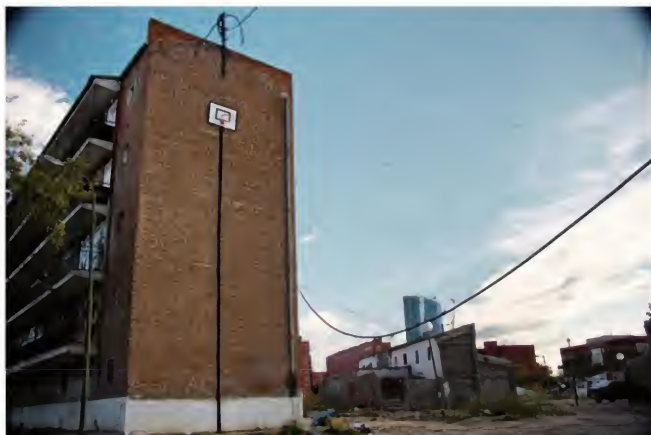
Spy
PROJECTS FOR FLUX



Spider Web



Ramp



Basket



Bullfighting

Conditional Design Manifesto

A manifesto for designers and artists

Through the influence of the media and technology on our world, our lives are increasingly characterized by speed and constant change. We live in a dynamic, data-driven society that is continually sparking new forms of human interaction and social contexts. Instead of romanticizing the past, we want to adapt our way of working to coincide with these developments, and we want our work to reflect the here and now. We want to embrace the complexity of this landscape, deliver insight into it and show both its beauty

and its shortcomings. Our work focuses on processes rather than products: things that adapt to their environment, emphasize change and show difference.

Instead of operating under the terms of Graphic Design, Interaction Design, Media Art or Sound Design, we want to introduce Conditional Design as a term that refers to our approach rather than our chosen media. We conduct our activities using the methods of philosophers, engineers, inventors and mystics.

— Process —

The process is the product.

The most important aspects of a process are time, relationship and change.

The process produces formations rather than forms.

We search for unexpected but correlative, emergent patterns.

Even though a process has the appearance of objectivity, we realize the fact that it stems from subjective intentions.

— Logic —

Logic is our tool.

Logic is our method for accentuating the ungraspable.

A clear and logical setting emphasizes that which does not seem to fit within it.

We use logic to design the conditions through which the process can take place.

Design conditions using intelligible rules.

Avoid arbitrary randomness.

Difference should have a reason.

Use rules as constraints.

Constraints sharpen the perspective on the process and stimulate play within the limitations.

— Input —

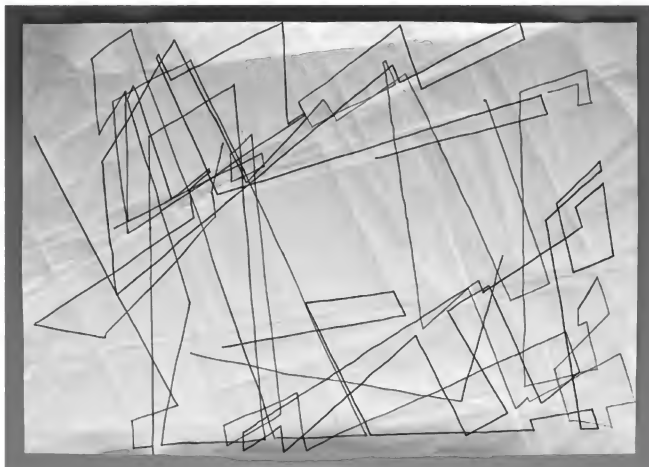
The input is our material.

Input engages logic and activates and influences the process.

Input should come from our external and complex environment: nature, society and its human interactions.

Luna Maurer, Edo Paulus, Jonathan Puckey & Roel Wouters
Amsterdam, October 2008 — www.conditionaldesign.org

Luna Maurer
FLUXFOLD. A CONDITIONAL DESIGN DRAWING GAME



INITIAL SETUP

Play with four players around a large, empty sheet of paper.

Each participant has a colored pen: red, green, blue or black.

The participants take clockwise turns:

TASKS PERFORMED THE FIRST TURN BY EACH PLAYER

Lift your corner of the paper from the table and bring it to any place on the paper so that one other corner must be lifted too.

While keeping the corner at its position, press the paper flat and make a fold. Unfold the paper again to its standard position.

Put a dot somewhere on your fold.

TASKS PERFORMED ALL FOLLOWING TURNS BY EACH PLAYER

Fold the paper

Bring your corner of the paper to the end

of the line drawn by the participant on your right.

If that participant has only placed a dot, bring your corner to that dot.

While keeping the corner at its position, press the paper flat and make a fold. Unfold the paper again to its standard position.

If the fold is almost parallel to the edge of the paper, place some small dots at the ends of the fold, so to clearly mark it as your fold.

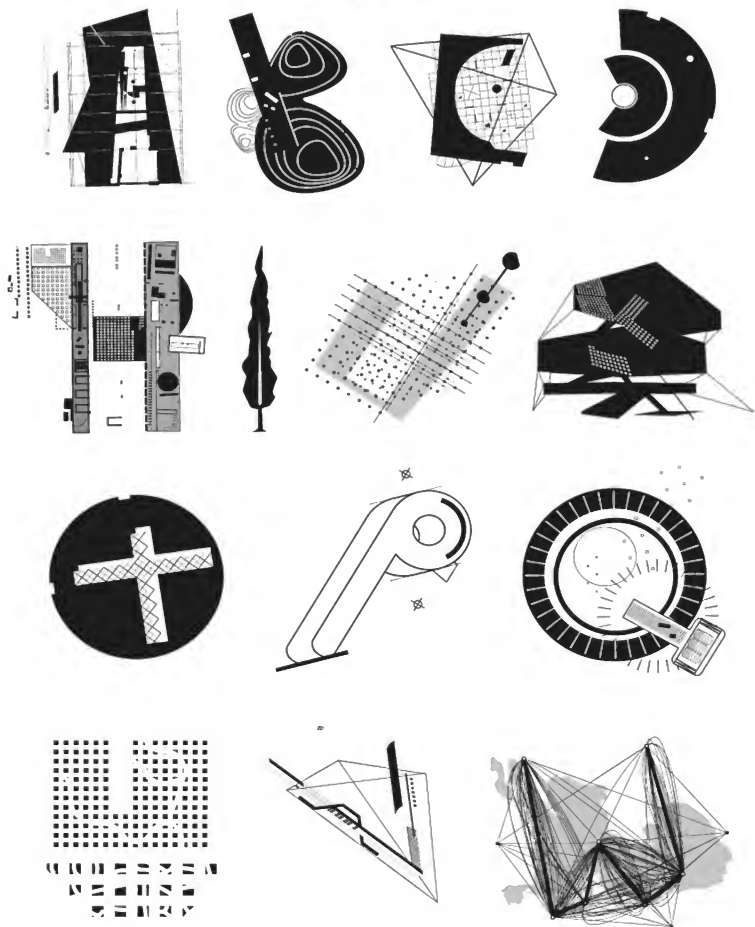
Draw a straight line

Start your line at the end of your last drawn line.

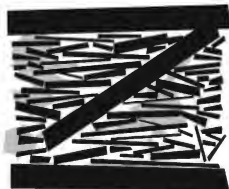
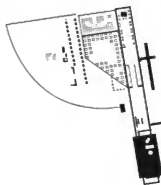
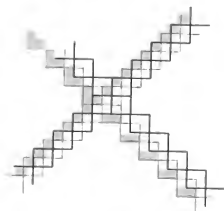
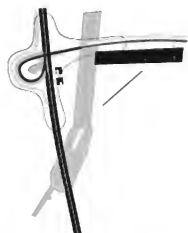
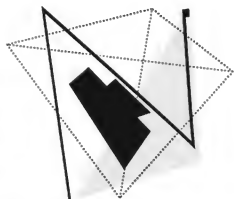
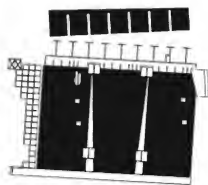
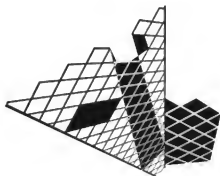
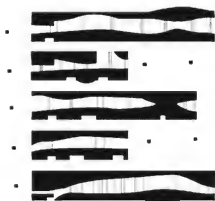
Your line should always follow a fold. Your line may cross other lines but it may not be on top of other lines.

The end of your line should always be where one of your own folds crosses a fold by someone else.

**Chris Papasadero
KOOLHAND**



Typeface based on Koolhaas' plans



Ball-Nogues Studio

INSTAL-LATOR 1 WITH VARIABLE INFORMATION ATOMIZING MODULE

How do the tools we use affect our choices as designers and artists? Rather than just design with a CNC device in mind, what does it mean to design your own CNC device? Where does the line between hand craft and machine craft get drawn? How do we escape the limits imposed by commercially available software and fabrication methods? How can tooling be an avenue to design? These are some of the questions we contemplated as we designed, manufactured, and tested the Instal-lator 1 over the course of eight months.

The technological backbone of our Feathered Edge Installation commissioned by curators Brooke Hodge and Alma Ruiz at the Museum of Contemporary Art, Los Angeles; the Installation was one in a series of MOCA Installations addressing the convergence of digital technology and craft. The Instal-lator enabled us to automate the production of the installation while making it more intricate in form and color than would have been possible using human hands as the primary mode of production.

The machine eliminated the mind boggling process of cutting by hand 3604 individual lengths of string, no two alike, that formed the spatial matrix of catenaries of Feathered Edge, while allowing us to precisely airbrush each string in discreet locations based on data input from a computer. The airbrush processes yield unique three dimensional "prints" of objects within

the array strings. The results of this proprietary process were suggestive of holographic images floating in space. We designed, manufactured, and tested this digitally programmable machine over the course of eight months.

As a software and hardware system, the Instal-lator effortlessly performs and seamlessly unifies four distinct operations into one continuous sequence of procedures that would be extremely time consuming and tedious for a human to accomplish:

measuring, marking, coloring and cutting to length thousands of individual pieces of string.

To achieve this, it has six computer controlled mechanisms: a stepper motor that propels and measures the string, a marking pen driven by a solenoid, four airbrushes driven by individual solenoids, and a pair of scissors driven by a numerically controlled linear actuator.

The Instal-lator 1 greatly expands the potential of our projects that use cordage materials. We will continue to explore this potential in an ongoing series of projects loosely entitled "Suspensions".

Principals in Charge: Gaston Nogues , Benjamin Ball

Project Team: Andrew Lyon, Nicole Kell, Eddy Sykes, Norma Silva, Jonathan Kitchens

Custom Software and Electronics Development: Pylon Technical

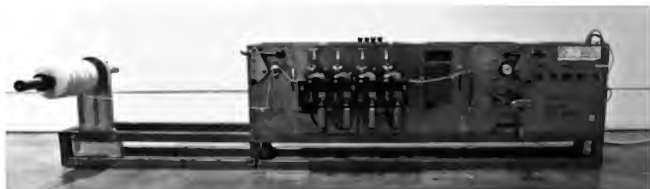


Photo by Ayodh Kamath



Photo by Norma Silva



Photo by Ayodh Kamath

Ball-Nogues Studio

FEATHERED EDGE: A NEW INSTALLATION

Integrating complex digital computation and mechanization with traditional handcraft production techniques, Feathered Edge explores the team's desire to alter a space with fluid architectural forms that require a minimal use of material. In their practice, the interpretation of architectural space is achieved through a complex consideration of concept, materiality, technology, and resources. They develop sophisticated digital technology in order to utilize unusual materials and re-think architectural methodologies. Crucial to their process is how fabrication itself informs the final outcome.

Feathered Edge comprises over 21 miles of twine that has been dyed, cut, and then suspended from a mesh scrim installed in the double-height skylight space of the MOCA Pacific Design Center gallery.

With the aid of the „Instal-lator 1 with the Variable-Information Atomizing Module," a machine designed and manufactured by the studio especially for this installation, areas of twine were saturated with solvent-based inks, created by a chemist for this project, using four digitally controlled airbrushes. The twine was then cut to varying lengths. Using specialized parametric software developed by working closely with a software programmer, the studio generated a map that was printed onto the scrim to establish the proper locations and lengths of the twine in the space. Each piece was attached to the

scrim, knotted by hand in a technique similar to that used to make latch-hook rugs. The weight of the twine creates a complex system of overlapping catenary curves on which cyan, magenta, yellow, and black spherical sections are „printed in three dimensions." Ball and Nogues think of these curving linear formations as a vapor that floats and hovers in the gallery space, the antithesis of defined spatial boundaries and enclosures.

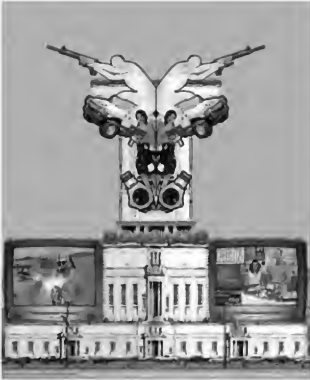
The software uses mathematical parameters, the manipulation of which yields nearly infinite design configurations. While the environment is defined by the string formations, it is also constructed from the negative space found within the array of catenaries, which allows sight to extend into and throughout the structure. The gallery is activated by people, movement, and light, creating a continually changing spatial experience.

As Ball and Nogues explained, „computers are great at quickly processing large amounts of information, then generating data used for fabrication. They can't yet produce fully assembled works of architecture. At best they can produce highly accurate components and spatial mappings or systems. This is where hand craft comes in. We use our hands and our knowledge of material as a filter for the digital possibilities and to achieve the final „built" environment; in effect, we use the prowess of the computer to push the limits of the hand."



Photos: Benjamin Ball

Albo Jeavons ART JAIL



The ArtJail combines two institutions, the Barnes Foundation, which is home to one of the world's largest and most valuable collections of Impressionist, Post-Impressionist and early Modern paintings, and The Youth Study Center, a correctional facility for young people, into one large structure with facilities that are physically separate but visually mingled; the imprisoned children are edified, as Doctor Barnes intended, by the presence of great art, while Foundation visitors get a rare glimpse of the education of some of our culture's most under-privileged young people.



The whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles – and Oh what a fabulous spectacle we have for you as an ArtJail patron!

• Innovative Edutainment:

Once inside the ArtJail, visitors will be edified by exact recreations of Dr. Barnes unique „groupings“ of important paintings displayed alongside colonial handicrafts and classical African and Greco-Roman artifacts. We like to think that Dr Barnes would approve of our updating of his unique educational groupings: paintings from the rich storerooms of the collection are displayed along with contemporary artifacts like cell phones, music players, televisions, and designer clothing and weaponry. Visitors are equipped with portable electronic multi-media players which provide illuminating self-guided tours and commentary on the artwork and also allow impulse purchases of the contemporary artifacts with the iDocent's point-and-buy touch-screen display. This unique blend of the curatorial and the entrepreneurial preserves the spirit of the original groupings while offering a unique retail experience.



Gallery patrons watch inmates gaining valuable manufacturing experience producing ArtJail-branded merchandise.

• Intelligent restructuring:

The Youth Study Center benefits not just from it's new partnership with the Barnes but also from privatization and a complete re-branding as a part of the for-profit My First Prison® chain. Who says crime doesn't pay? Certainly not our stockholders! One exciting facet of our plan is the introduction of ArtJail-related Manufacturing right inside the ArtJail complex: Licensing of images from the Barnes Collection to the Fine Arts Television Network creates a huge opportunity for our inmates to gain valuable experience in manufacturing, packaging, and order fulfillment. The extraordinarily low cost of prison labor allows us to create new factory jobs right here in Philadelphia: jobs that would ordinarily be off-shored to other countries.



Our innovative Media-Skin includes two giant working „televisions“ - both housing office, retail, and dormitory space behind working mega-screen video systems.

• Cultural Capital:

An innovative institution like the ArtJail is a magnet for the Cultural Creatives who are so vital to the process of taking lackluster neighborhoods full of low and middle income people and turning them into exciting, dynamic, realtor-defined Districts chock-full of expensive restaurants and chic shops. The New Urban Paradigm that the Creatives represent means an influx of young people with disposable incomes into formerly depressed areas. The excitement that these young people will feel at the prospect of experiencing one of the worlds finest collections of Impressionist, Post-Impressionist and early Modern art can only be increased by the buzz that the ArtJail's ground-breaking multi-media facade and interactive exhibits will help to create. To maintain continuity with the vision of the founder of the Barnes, all Parkway-facing sections of the facade feature images of the original Barnes Foundation building in Merion PA.

Slater Harrison MAKE THE LIE DETECTOR

What you need

I am providing the Kelvin.com catalog ordering numbers. If you click on „product search“ at their web site you should be able to type in the number and get prices/order the parts. You should order a few extra: they are small and easily lost on the floor. Mr. Bird has suggested some substitution parts that might be easier to find if you are not buying from Kelvin.



3904 (#630117) and 3906 (#630119) transistors

One each for each kit. 10 cents and 8 cents respectively (2006 price) in quantity of 10 or more (not indicated on the web site until you type in a larger quantity. If you are just making one project and live in the U.S., Mr. Bird pointed out that Radio Shack stores sell 2N2222 transistors, which substitute for the 2N3904 in this application and works just as well. Any small signal NPN transistor will work for the 2N3904. 4.7K ohm (# 010095) and 82K ohm (#010138) 1/4 watt resistors.

You have to buy the quarter watt resistors in packages of 200 (not indicated on the website at last check), but a package only costs 2 dollars (in 2006).

.01 mfd ceramic disk capacitor (#140007)

If you buy 100, they cost 7 cents per capacitor (2006 price). For smaller quantities you'll have to check--it's unclear on their website.

2" 8 ohm speaker (350009)

Other speakers might work, but at 49 cents each I haven't tried others. Mr. Bird substituted a 32 ohm speaker from a dead speakerphone instead of the 8 ohm speaker.

9 volt battery snaps (#220017)

10 cents each if you get 100 or more. But if you can't get one, Mr. Bird filed the terminals of a 9V battery, tinned them (put on a little solder) and then soldered wires directly to the battery. If you do this, remember that it still matters that positive goes to wire #2 and negative to wire #5.

18 guage solid (not stranded) wire (#330193 for red, comes in other colors)

\$3.75 for 100 feet, or might be available at hardware, building centers or model train supply places.

electrical solder, rosin core (#580001 for 1 lb. spool) and a soldering iron.

All hardware stores also have electrical solder. DO NOT use plumbing solder. Kids should never put solder into their mouth and they should wash their hands after handling it.

100% clear silicone caulk

People usually get it in 10 ounce cartridges for about \$4, which will make dozens of projects. Putting a nail in the tip keeps it from drying out. Make sure it's 100% silicone, and clear.

Clear, flexible plastic sheet.

This will form the base for the circuit board. It could be builder's polyethylene vapor barrier if it's clear enough to see through it, at least when that something is close. You could use the plastic from the large, thicker zip-lock freezer bags (not flimsy sandwich ones).

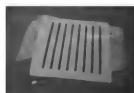


I use a heavy (but still very flexible) clear stormwindow plastic that I can buy by the foot at the hardware store, shown in the picture. Actually, you can't see it because it's transparent, but you can see the paper it's wrapped with.

Thin cardboard to spread silicone, masking tape, thumb tack, sandpaper, scissors, inexpensive wire stripper, electrical (not plumbing) solder (#580005 \$11.95 for thin 1/32 inch diameter), soldering iron (#990098, 30 watt, \$2.65 if you buy 6 or more).

Step 1: Cut, tape pattern to plastic

Print out this PDF page (link on website: <http://www.sciencetoymaker.org/lieDetec/make.htm>) with the pattern and the map of the project. It is best if „scale“ is set to „none“ or the size of the pattern will be distorted.



This picture shows the plastic on top (hard to see), the pattern under it (print side to the plastic) and, finally, two pieces of masking tape sticking the pattern to the plastic. Some tape is hidden by the paper. Below is the other side.

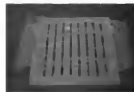
I first cut the clear, flexible plastic to long 3" strips. Each of my students then cut off one 3" square of it. Then they also cut out a pattern (it's in the corner of the PDF page you just printed out).



Next they tape the smaller pattern to the plastic so the print side is facing the plastic. We use masking tape. Do not fold the tape over if it goes past the edge of the plastic. Trim it, or just let it hang over.

Step 2: Spread silicone

Use some sandpaper to scuff the plastic, at least where the white of the pattern is. This is so the silicone will stick, not peel off. This is a good time for students to write their initials on the plastic so there aren't mixups.



Next squeeze a serpentine line of silicone on the scuffed plastic, as shown in the picture. Finally, use a piece of cardboard to spread it out as smoothly as possible over the white part.

Step 3: Strip, cut, glue wires on

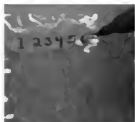


Strip the insulation off of about 18" of the 22 guage wire. A cheap wire stripper makes it easier than using a razor blade. We strip a few inches at a time. Straighten the wire as much as possible, then cut it into 2" pieces, 8 of them. After the spread out silicone is at least „skinned over“, deposit two more lines of silicone near the ends of the

pattern lines, perpendicular to them. Then push the ends of the wire into the silicone, right over the pattern lines. Pliers might help here. If the 2 inch wires are not straight they will cross and short circuit, ruining the project.

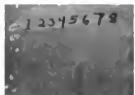
Step 4: Place, solder the components in

Now that the bare, 2 inch-long wires are glued in, you can remove the pattern and tape. It's a lot easier to get the electrical components in the right place if you number the wires. A „Sharpie“ type (thin) permanent marker works best. Writing on the plastic side (not the silicone and wire side) at the top of the wires--starting on the left--label the wires from one to eight.



I put the transistors in first. Punch holes with a thumb tack, remembering three things. First, the transistors are right in the middle--not near either end of the wires. Second, make sure you are punching wires 2, 3 and 4 for the 3906 transistor, and 5, 6 and 7 for the 3904 transistor.

Finally, although it does not matter if you punch the hole just to the left of the wire, or just to the right of it, it does matter that you punch it very close to the bare wire. The leads from the transistors must touch the orange copper wires, or they will be hard to solder.

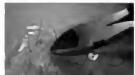


The places to punch the 6 holes for the 2 transistors are shown in red. Before you put in the transistors, you will need to bend the outside wires. First spread them outward at about a 45 degree angle, then bend „elbows“ so the ends are going in the original direction. When the outside leads are spread out like a pitchfork, they will be able to reach the 3 wires they will straddle.



Push the transistor leads through. Notice that the transistor stays on the plastic side, while the leads go through to the silicone and wire side.

1. Make sure the lead from the transistor and orange copper wire to be soldered are touching each other.
2. Briefly wipe the crud off the tip of the soldering iron on a moist sponge.
3. Melt a little solder onto the connection, then do not add more solder. But do rub the connection with the hot tip of the soldering iron. Rubbing seems to make the solder flow into the connection better.
4. When the transistor has cooled a little, do the wiggle test. Sometimes it looks like a connection is soldered, but wiggling the transistor can show if one or more leads are not really glued.



You should cut off the extra lead wire sticking out beyond the solder connection because it might bend over and short out with another wire.

Put in and solder the rest of the components. Do not punch holes where the 8 wires

are glued to the circuit board, because the silicone covering them will make it impossible to solder there.



You will need two pieces of wire which are as long as your pinky finger--stripped at each end-- to connect the speaker to the project. The red arrows point to the the two solder tabs (with holes) that you will solder onto. The upper solder tab shows the stripped end of a wire hooked through, ready to solder. When soldering the speaker tabs, sometimes the magnet in the speaker attracts the tip of the soldering iron.

The way to minimize the attraction is to keep the tip of the soldering iron pointed toward the speaker. You might see a plus+ and minus- next to the solder tabs, but it does not matter which lead goes into wire 4 and which goes into 5. While you are cutting the two wires for the speaker, cut another short piece of wire and strip the ends for the jumper wire that connects wire 3 with wire 7.

When you are ready to put in the battery snap, be careful that the black lead goes to wire 5 and the red lead goes to wire 2. When you are done soldering, cut off all the leads sticking out past the solder connection. Double check to make sure all the component leads go to the right wires. Common mistakes include mixing up the 3904 transistor with the 3906, flat side of one or both of the transistors facing the wrong way, mixing up the resistors, and (especially) bad solder connections that look soldered but are not (remember the wiggle test).

I use a technique to test the projects the first time with a battery that does not burn out the transistors if something is wrong. The student holds onto the touch wires while I touch the battery to the battery clip for less than a second. If we don't hear a beep from the project right away, we know something is wrong.

Leaving the battery on longer can burn out transistors very quickly if a component is in wrong or there is a short circuit.



I mentioned in the introduction that you can cheat by squeezing the touch wires harder or softer. Mr. Bird came up with the variation of soldering the touch wires to paper clips to maintain a constant pressure. Another variation is to solder the touch

I mentioned in the introduction that you can cheat by squeezing the touch wires harder or softer. Mr. Bird came up with the variation of soldering the touch wires to paper clips to maintain a constant pressure.

Another variation is to solder the touch wires to pennies, then hold the pennies to the skin with rubber bands.

<http://video.google.com/videoplay?docid=-6022005285504465438&hl=en>

<http://www.sciencetoymaker.org/lleDetec/make.htm>

Mimi Zeiger
BLUE LOBSTERS

Late 90s. Print was probably already dead then. It had taken too many phone calls to find a cheap offsetter. Indie bookstores feared the big boxes cutting in on their thirdspace. Distributors, bowing to shelving and stocking requirements laid down by the chain store, put limits on the sizes of independent magazines. (This was around the time *Metropolis* magazine dropped from full tabloid to its current shelf-friendly size.) Still, I was blissed out on the print shop's Thomas Paine authenticity. I figured it'd gloss my tracks with a meaning and texture not found with rapid digital printing. The details: the smell of ink, rich and bitter like coffee, the Berkeley Co-op apron worn by the grizzled anarchist, the cranky press he quietly turned, and his punk rock partner's punctillious manner. I can't remember if I printed 500 or 1,000 copies. Some sit in a box in the basement. On my last visit home I opened it up: A hundred ochre-covered pamphlets, surprisingly un-yellowed a decade on.

And now? Print is dead, again. As publishing empires collapse, the market bets on journalism's odds of survival. Consensus says books are a lost cause. Are folks ready to cotton to Kindle? Has twitter killed the blog, the book, and the building? (I ask in a mere 83 characters.)

As go buildings, so go design magazines. This past year saw shelter and trade titles stumble and fold under the double deadweight of slow building starts and curtailed ad revenue. A year after Lehman's collapse, missing consumer design rag *Domino* is like missing cotton candy—a vague remembrance of a cavity-inducing indulgence, so sweet at the time. Indeed, I have to stop myself from falling into the vat of saccharine nostalgia that

surrounds the publishing in the grand scheme, architecture publishing, and my own little niche of zinedom. Staple fold reminiscences, no matter how open hearted, tend to lead to a single polar standoff: print versus digital. But dividing publishing into two camps leaves us empty handed. Even the *Gray Lady*, the *New York Times*, splits her time between the two realms, pacifying those who stand and read the paper on the subway and those who glean their info online.

Meanwhile a number small architecture and art publications are sneaking into the space between the two modes. They are dependent on both mediums. They rely on social networks and digital technologies for form and content, but ultimately these wee volumes find their way into readers' hands. For Gary Fogelson, Phil Lubliner and Soner Ön, the Brooklyn-based trio who makes up *The Holster*, publishing is performative. It calls attention to the act of making, even if that act is really just stapling some laser printed sheets. The collective commissioned sixteen artist to create PDFs, then set up their print-on-demand imprint, Demand & Supply, at zine expos and book fairs. Armed with laptop and printer, they publish in real time, straddling the gap between intimacy and automation.

Ephemera obsessions are de rigueur within certain circles of the contemporary art world. In 2001, the darling *Hamburger Eyes* established DIY publishing as the go-to format for photogs wanting to capture the grit of everyday life. And galleries/retailers like New York City's *Printer Matter* and LA newcomer *Ooga Booga* curate short run editions into a kind of artistic lifestyle. That architecture should eventually re-embrace self-publishing after years

of the book-versus-blog discourse is welcome, if not entirely unsurprising. The discipline is known to be a bit tardy. Within the field of architecture and ubiquitous computing the Situated Technologies Pamphlet Series was relatively early adopter print-on-demand services, even as design students had been using the technology for one-off books for awhile. The publication is the outcome of a discussion on the Institute for Distributed Creativity (IDC) mailing list, which then grew into a 2006 symposium at Urban Center and Eyebeam in New York. Unlike the Supply & Demand series, it uses the mainstream online publisher lulu.com as its printer and distributor. PDFs are available for free on the Situated Technologies website, making the decision to read online or in hard copy a personal choice.

I am tempted to call these new publications "zombies," following Todd Gannon's assessment (Log, Fall 2008) of Archigram and other sixties practitioners unbuilt work that persists in its influence after facing a critical death. Especially since that groups' publications provide the emotional, if not intellectual or formal, underpinning of today's self-publishing efforts. Or as he puts it in the essay, "Return of the Living Dead: Archigram and Architecture's Monstrous Media:" "In nine and one-half eponymous pamphlets released from 1961 to 1974, Archigram took advantage of the highly reconfigurable space of the printed page to manipulate forms, juxtapose elements, and orchestrate architectural experiments impossible in other media."

But given that experiments in other media could now be taken to define much of architectural practice, I prefer to call these half-breeds "mutants." Living between paper and screen, mutants are part of publishing's evolution, even if a specific characteristic proves too unwieldy to pass on to the next generation.

Some mutations are sneaky. As is the loud paper broadsheet, published as half issue, half catalogue for the "A Few Zines" show that opened at Studio-X in January 2009. Designer Chris Grimley used the column width of a blog post to organize the page. Without being explicit, the broadsheet triggers digital references.

An iPhone is the mutant appendage needed to read Standpunkte One. Aptly entitled *This Will _ This*, the first issue features a single essay by Jesse LeCavalier who conceived the pamphlet with architectural historian John Harwood and graphic designer Guillaume Mojon. (Standpunkte Magazine itself is out of Basel, Switzerland and edited by Reto Geiser and Tilo Richter.) A shiny black cipher, the publication is full of totemic black and white graphics. Yet, a 2D bar code reader app brings the pamphlet to life. Encryption is at the root of this first issue. A scan of the cover graphics takes you to www.thiswill-this.net. Where the editorial statement reads: "You will not be able to read this, at least not all of it. This is fine with us." By placing the phone a filter between the web and the printed page, *This Will _ This*, frustrates the act of reading, but still maintains the need for a book object. It explores, as the editors write, "the thresholds and overlaps between material and immaterial media."

It is impossible to state that mutant publishing will bring traditional print media back from death's door. That economic model needs to independently reassemble its DNA. (Then again, it may reanimate quicker than we think. Tina Brown's online Daily Beast just announced that it is teaming up with Perseus Books Group to create rapid-print paperbacks.) But these mutants—esoteric pamphlets operating at the riff of "material and immaterial media"—show dynamic signs of life and happily elude any nostalgic impulse. •

R. Buckminster Fuller

"As [the farmer] began to have more and more time, he began to put screens on the porches. With ever more time, he began to put glass windows on the porches. Sitting on his porches, he watched other people go by. Then came the automobile, which in effect put wheels under his glassed-in front porch, so instead of waiting to see people go by he drove down the street to see the people. In a very real sense, the automobile was part of the house, broken of, like hydra cells going off on a life of their own. The young people who used to court in the parlour, then on the glassed-in front porch, now began to do their courting in the automobile, or the porch on wheels. Today the young people do their courting in their parlour on wheels, driving it to the drive-in theatre. Because we are conditioned to think of the house as static, we fail to realise that the automobile is as much a part of the house as is the addition of the woodshed."

Albo Jeavons

Supporting myself since the late '80s as an independent artist, I have produced posters, cartoons, stickers, t-shirts, zines, books, and Websites that have been distributed widely and freely throughout the world. I had to have open-heart surgery a few years ago because of a weird genetic condition I have, so my years of happy poverty came to an end (health insurance is expensive! Single-payer now, please!). My sculptural, electronic, and 2D investigations of corporate-personhood have been shown on the streets and in galleries in the US, the UK and Canada, and in Philadelphia, but my cynical decision to sell out the ideals of my youth and make big bucks in the Art World has so far been a spectacular failure.

<http://albojeavons.com>
<http://artjail.org>
<http://disneyhole.org>

Aristide Antonas

An architect and a writer with a PhD in Philosophy (Nanterre Paris X), Aristide Antonas is assistant professor of architecture (Volos School of Architecture, University of Thessaly, Greece), was co-curator for the Greek Pavillon, Venice Biennale 2004 and is co-founder of Built Event, spatial practices for architecture, art, curating and urbanism; his 'amphitheater

house' was a candidate for the 2009 Mies Van der Rohe Prize; his office functions also as a research studio, dealing with non-commissioned work; two books of his have been published in Greece covering both built and research work, plus articles in several reviews and presentations of his work in architectural magazines. Aristide Antonas has written six works of fiction in Greek and two of his stage plays have been performed in French.
<http://www.aristideantonas.com>
<http://antonas.blogspot.com/>

Chris Papasadero

„Dear Friends,
Hello, my name is Chris Papasadero and you are welcome to stop by my office any time for a cigar or a drink. The address is 42 W 24th Street in New York City. Please use my typefaces as you see fit, but be sure to send me a copy of your work so that I may add it to my scrapbook.
Best,
Chris"
<http://www.fwis.com>

Claude Closky (sittes)

Expositions 2009: MU (Eindhoven), ESAH (Le Havre), AC (New York), MAC (Lyon).
2008: FMAC (Paris), MACVAL (Vitry), CCCS (Florence), PAN, (Naples), ADDC (Périgueux), SEMA (Seoul). 2007: QAG (Brisbane), MUDAM (Luxembourg), MADRE (Naples). 2006: MOMA (New York), MOMA (Zentral), MNAM (Paris), CPG (Genève), CAN (Neuchâtel). 2005: GEM (La Hague), MAM (Mexico), CAC (Trento), MARCO (Vigo). 2004: CRAC (Aitkirch), ZKM (Klsruhe), CAC (Nouvelle Orléans). ...
<http://www.sittes.net>

Claude Lothier

Claude Lothier was born in France in 1956, he studied art in Paris. For years he used to draw pebbles, fruits, forks, plates, flowers, shoes, hats, phones and other objects, carefully depicted and geometrically organized on the paper. From 1992 he began to draw and write a little page everyday in a small book every month. He thought this daily work would never find an end but he stopped unexpectedly in October 2002. He quickly understood that perspective was the most amazing present he ever got. Drawing with a computer gave him skill at building folded paper objects,

especialy mazzocchi inherited from Uccello, and other polyhedrons.
<http://leblogdeclaudelothler.blogspot.com/>

David L. Hays

David L. Hays (M.Arch., Ph.D.) teaches history/theory and design in the Department of Landscape Architecture at the University of Illinois. He is the principal of David Hays Works and a co-founder (with Kevin Stewart and Shuangshuang Wu) of Analog Media Lab.
<http://www.landarch.uiuc.edu/people/faculty/hays/hays.aspx>

Edgartista Gonzalez

„Art is the Bridge between two different Worlds,
The one we see and the one we don't.“
This inspiration is the key of my Artwork.
<http://www.Edgartista.com>

Enrique Ramirez

When he's not breaking storm windows or playing air guitar, Enrique Ramirez is a Ph.D candidate at the Princeton University School of Architecture. He's also from Texas.
<http://www.aggregat456.com/>

Erwin Weil

Erwin Weil, born 1984 in the city of Tashkent in Uzbekistan was quite early aware that things do not appear to be garbage before they really are in the bin. After heavy studies of rather trashy nature the 5-year-old waste-master emigrated to Germany, the country of his forefathers. While studying architecture he never let the garbage can out of focus and managed to expand his experience in this very field on an international level.
Beneath building buildings, which will be future trash he still manages to be a recognizable bin photographer. He is living in Berlin and performs first and foremost his one mission, one goal - to overcome the idea of rubbish and free all scrap worldwide.
Don't be a litterbug!
<http://www.framepitch.com>

Francois Blanciak

François Blanciak is an architect, a research fellow at the University of Tokyo, and the author of SITELESS: 1001 Building Forms (MIT Press, 2008). He worked for architectural firms in Los Angeles, Copenhagen, Hong Kong, and

New York before founding his own practice in 2007.
<http://www.blanciak.com>

Gerd de Bruyn

<http://www.unl-stuttgart.de/igma>
<http://igmade.de>

Greg J. Smith

Greg J. Smith is a Toronto-based designer and researcher with interests in media theory and digital culture. His work is invested in exploring how contemporary information paradigms affect representational and spatial systems. These dynamics have been explored in a range of mediums including drawing, visualization, writing and editing. Greg is a principal designer at Mission Specialist, he curates and edits the digital arts publication Vague Terrain and is a contributor to Rhizome.
<http://serialconsign.com>
<http://missionspecialist.net>

Gregor Passens

Lives and works in Munich. Currently works at the Academy of Fine Arts, Munich.
<http://www.passens.net>

HeHe

Heiko & Helen live and work in Paris. Soon after Heiko arrived in Paris in 2002, his car atomised in the streets one morning. Open minded about new modes of transport and vectors to navigate through the city, Helen and Heiko discovered something that everybody else already knew about: in the neighbourhood of the 19th arrondissement under the famous landscaped park called Les Buttes de Chaumont, a train track lay unused: the Petite Ceinture, the orbital rail track for Paris, abandoned in 1934. After this revelation, Helen and Heiko became train designers with the mission to connect the history of rail transportation with a future not yet imagined: instead of the supersonic trains on high speed railroads, we have to go back to the origins, because in the future it will be us, the people, who will place small individual vehicles, little chairs, beds, bicycles, solar-romantic robotics and sailing boats on the rail tracks of today.
<http://hehe.org.free.fr/>

Hussein Chalayan

<http://www.husseinchalayan.com/>

Isabelle Willnauer

Isabelle Willnauer is a student of architecture at the University of Stuttgart. She has a preference for classical music, fast cars and shabby industrial areas.

Jim Venturi

<http://www.bobanddenise.org>
<http://savingleebhouse.com>

Joop de Boer

Joop de Boer is a blogger at Popupcity.net – about the flexible city in the context of a changing world – and co-founder of Golfstromen an Amsterdam based office for urban strategy, research and design.
<http://popupcity.net>
<http://golfstromen.nl/>

Kate Bowden

Kate Bowden grew up in London, studied Fine Art at Oxford University, and Communication Art and Design at the Royal College of Art and now lives and works in London and Berlin.

Luna Maurer

Since spring 2008 we (Luna Maurer, Edo Paulus, Jonathan Puckey and Roel Wouters) come together every Tuesday at Luna's kitchen table. Aside from working on the Conditional Design Manifesto we organize weekly Conditional Design workshops and publish the results on our website.
<http://www.conditionaldesign.org>

Maider Lopez

Maider López was born in 1975 in San Sebastian, Spain where she lives and works. She received an MFA from Chelsea College of Art and Design, London (1999) and a BFA from the Faculty of Fine Arts at Bilbao (1998). Lopez enjoys creating interventions in spaces, situations and architecture. Her works often involve the active participation of the viewer and can take the unprepared by surprise as an aspect of a familiar space mischievously highlighted or altered. She has exhibited extensively throughout Europe and abroad.
<http://www.maiderlopez.com>

Marion Kalmer

Marion Kalmer ist selbständige Architektin in Zürich. Nach ihrer Ausbildung in München

und Zürich war sie mehrere Jahre bei Allmann Sattler Wappner Architekten in München als Projektleiterin tätig und hat als wissenschaftliche Mitarbeiterin an der ETH Zürich bei Prof. Marc Angélli Entwurf unterrichtet.
<http://www.marionkalmer.eu>

Matthew Pull

<http://www.matthewpull.com/>

Mimi Zeiger

Mimi Zeiger founded loud paper, an architecture zine and now blog, in 1997. A Brooklyn-based freelancer, she writes on art, architecture, and design for a variety of publications including The New York Times, Dwell, Azure, and Architect, where she is a contributing editor. Zeiger is author of New Museums: Contemporary Museum Architecture Around the World and Tiny Houses.
<http://loudpaper.typepad.com>

Mona Mahall and Asil Serbest

<http://igmade.de>
<http://junkjet.net>
<http://teatest.net>

Moorhead & Moorhead

Moorhead & Moorhead is a New York-based architecture and industrial design studio, formed in 2000 by brothers Granger and Robert Moorhead. Driven by the inventive aspects of design, their work explores issues of function and materiality at scales ranging from furniture to architecture.
<http://www.moorheadandmoorhead.com/>

N.I.E.I.

Network Identity Experiments Institute.

1998: Five members desert from a federal Russian cryptography unit
1999: Creation of N.I.E.I. - network based collective to keep members connected
2006: First Myspace experiments - creation of a net.art lab
2009: N.I.E.I. Join Webjam - Surfing Club founded by Carlo Lowfi
<http://webjam.lowfi.es/author/niei/>

Playlab

THE OFFICE OF PLAYLAB, INC.

The Office of PlayLab, Inc. is located in the USA. It is ideas for humans and the things that make them happier.

<http://www.weirdhumans.org>
<http://www.playlab.org>

Slater Harrison

For some reason, I previously thought that creative people stuck with art and theatre, while technology people were conservative corporate drones. Once I realized how interesting creative interaction with technology is, I jumped right in. I enrolled in technical school several times and learned about machining and welding, although I never lasted long enough to graduate. I learned to appreciate "archaic" technology like blacksmithing and old-fashioned woodworking. I am working to create some flat land on my mountainous hillside homestead for a large garden. We have some chickens. I am improving two ponds for our ducks, geese and many fish and building a traditional "worm fence" to contain grazing sheep.

<http://www.sciencetoymaker.org/>

South Pole Station

Anders Krogdal Nielsen
Jakob Ingemansson

„South Pole Station is a platform situated outside the architectural jet set. Rather it is based on the lack of architecture, set free from trends, norms and markets. Through this lack the essentials of architecture are investigated, with no other means than to simply do just that.“

<http://southpolestation.blogspot.com/>
<http://www.jakobingemansson.net/>

SpY

SpY is an artist from Madrid whose bulk of his production stems from the observation of the city and an appreciation of its components not as inert elements, but as a palette of materials overflowing with possibilities. The will of the game, the careful attention to the context of each piece and a constructive, not invasive attitude unmistakably characterize his performances. SpY's pieces want to be a parenthesis in the automated inertia of the urbanite. They are pinches of intention that are hidden in a corner for those who want to let themselves be surprised. Filled with equal parts of irony and positive humor, they appear to make the passer-by smile, incite reflexion, and to favor an enlightened conscience.

<http://www.urbanario.es>

Talzo Yamamoto

Talzo Yamamoto was born in 1975 in Vancouver, Canada. When not drawing he works in Vancouver as principal of Yamamoto Architecture. His work has appeared in Fukt, Canteen magazine, and The New York Times Magazine. <http://www.talzoyamamoto.com>

Tom Ngo

After receiving his Master's of Architecture at Carleton University, Tom has been working as a full-time artist in the city of Toronto. Occasionally, Tom accepts design work from the architectural office of Moriyama + Teshima, developing concepts and designs for the office while keeping current with architecture. This informs the art that Tom creates - not abandoning architecture entirely, but melding it with his work to shape a critical outlook on contemporary art and architecture. <http://www.tomngo.net/>

Liam Young of Tomorrow's Thoughts Today

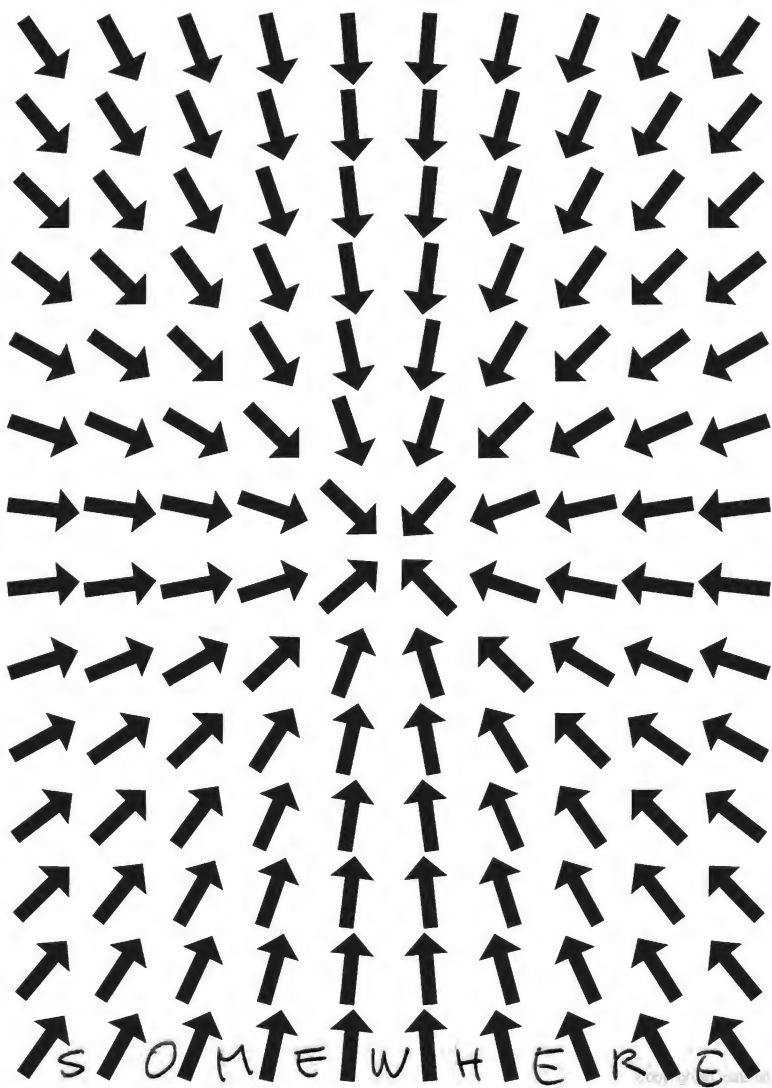
Liam Young studied architecture in Australia and works as an independent designer and critic. He is a founder the urban think tank Tomorrows Thoughts Today that explores the consequences of fantastic, perverse, and underrated urbanisms. He also runs 'The Menagerie' a parasitic architecture school embedded in host institutions located in both Europe and Australia. Liam is a regular contributor to a number of publications as well as self-publishing works of architectural fictions and futures.

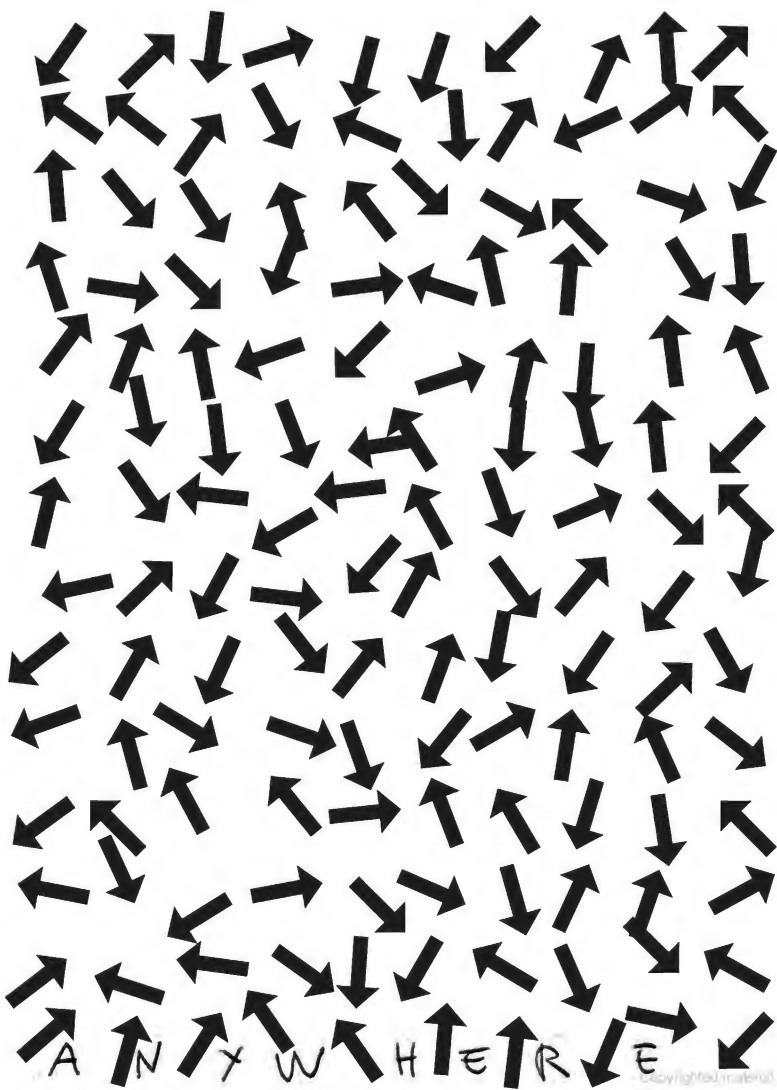
<http://www.tomorrowsthoughtstoday.com>

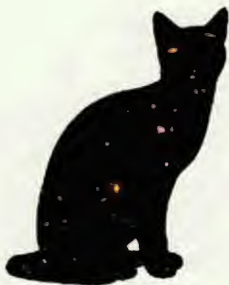
Urban Operations

Urban Operations is a design/research firm founded by architect John Southern, and is based in Los Angeles, California. We specialize in design/build work and research projects that seek to expand critical discourse within the design profession. Our office explores a wide variety of themes within contemporary culture and their impact on the built environment through our research division, Urbanops.org. The office has extensive experience in collaborative projects and continues to seek out new avenues of expression in a wide variety of practical topics and conceptual avenues within the design disciplines.

<http://www.urban-ops.net>







with contributions by

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SpY, Taizo Yamamoto, Tom Ngo, Liam Young of
Tomorrow's Thoughts Today, Urban Operations

ISBN 978-3-00-030127-8



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